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NEW YORK

THAT'S ITALIAN

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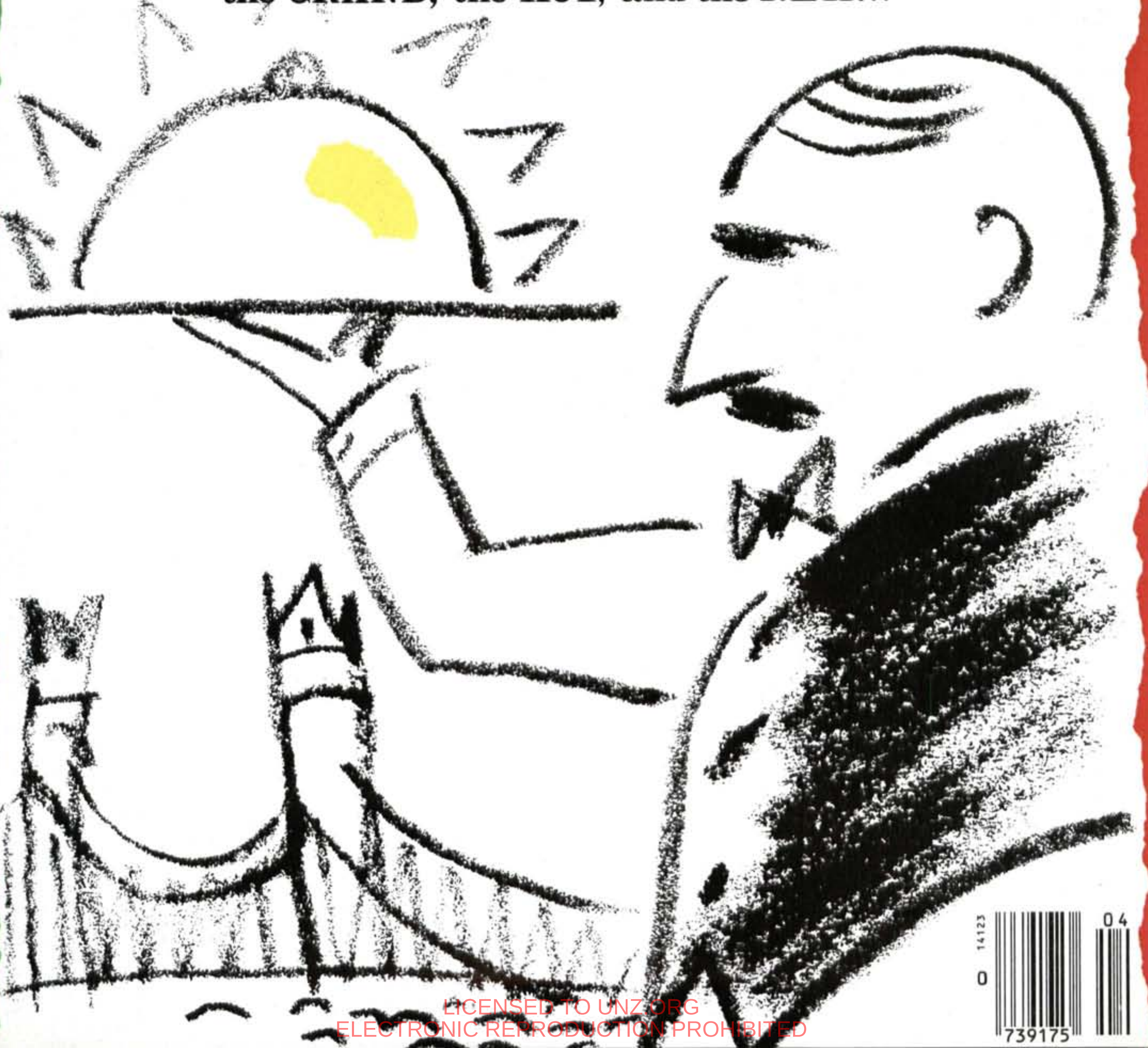

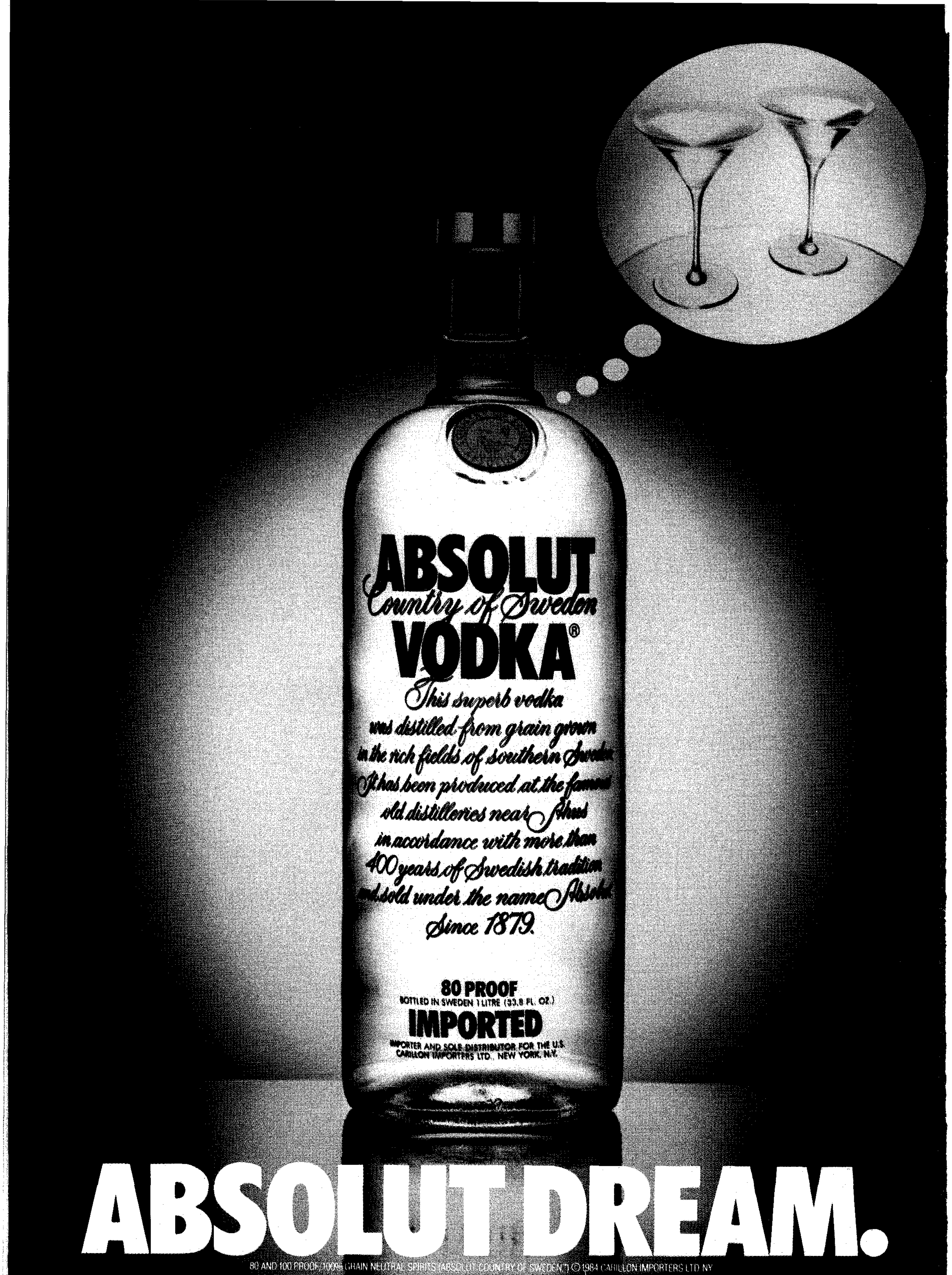
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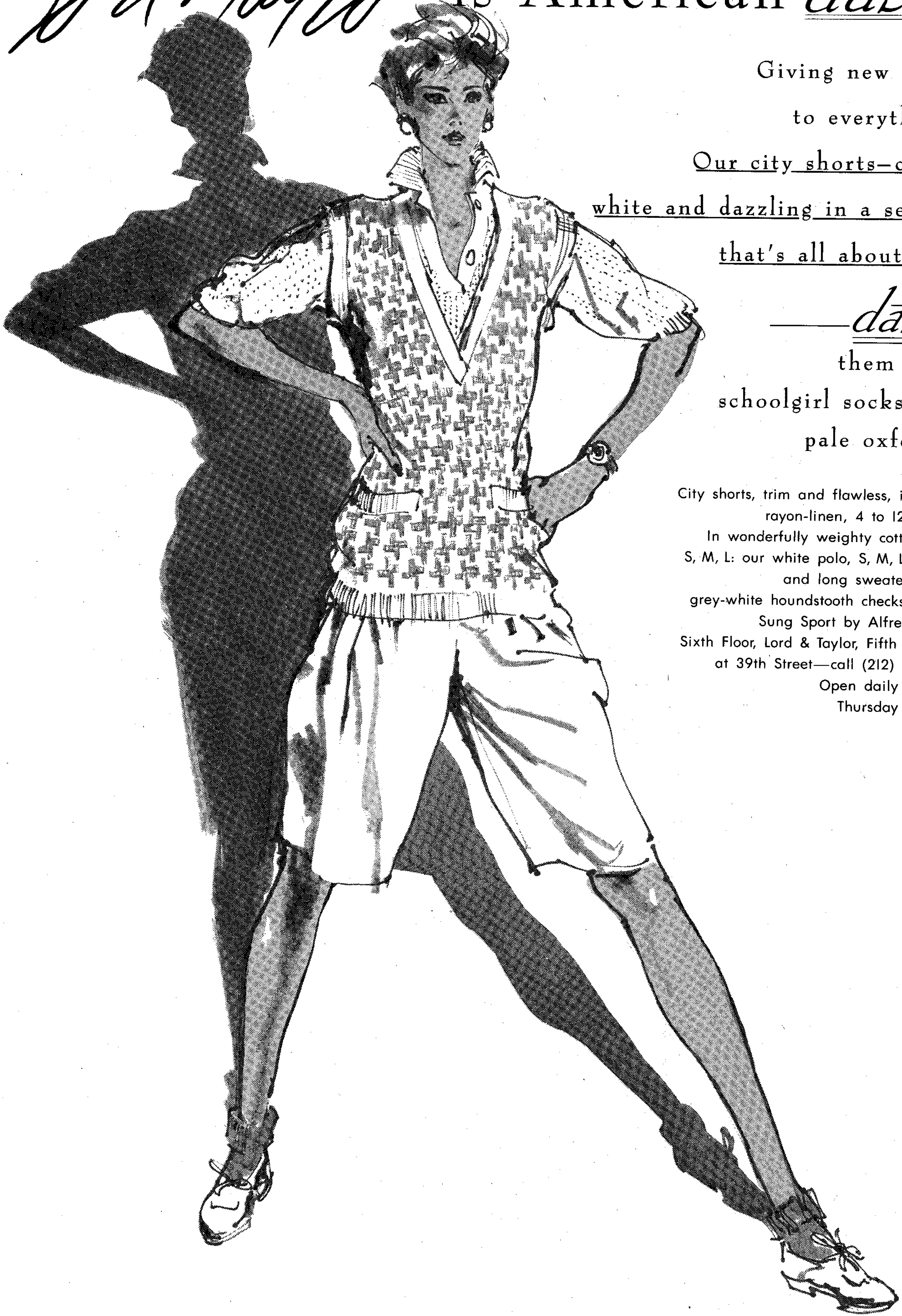

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By Gael Greene

At last count, there were more than 2,000 Italian restaurants in New York City. For this Italian roundup, Gael Greene visited scores of them—sampling a sea of insipid marinara sauce and wading through a thicket of soggy fried zucchini along the way. Since her last Italian extravaganza, in 1972, the city's Italian cooking has grown increasingly sophisticated: Young French and American chefs are now doing heretical things with angel's hair and ravioli, and new ingredients like buffalo mozzarella and radicchio have been introduced. This week, she begins her definitive survey with the grand, the hot, and the new (reviewed here in order of affection and temperature), giving four mouths to the extraordinary, one to the good, four flames to the trendish hot spots, one to the lukewarm.

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Last summer, they lined up along the rue Royale in Paris, waiting to buy Lalique crystal from the showroom; at Christmas, they showed up at Fortnum & Mason in London at 9 A.M. sharp, ready to purchase Stilton and rainbow-colored sugar; recently, they even armed themselves with special maps of Harrods, the better to find the discounted Dunhill ties and imperfect Wedgwood during The Sale. They are Americans, drawn to Europe by the favorable exchange rates. And with a dollar that now equals almost a full pound, close to ten francs, or more than 1,900 lire, they've been buying furiously—Burberry raincoats, English bone china, Hermès handbags—at prices about half of those at home. Our Nancy McKeon joined them on the new American Grand Tour.

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In the early 1900s, the Flatiron Building reigned as a symbol of New York's commercial and architectural pre-eminence. Then, after World War II, the building—and its surrounding neighborhood—slid into a long decline. Now, with little fanfare, the "Flatiron district" is making a comeback. Publishers and advertising agencies are moving into the district, bringing with them chic new restaurants and "uptown" amenities. They are attracted by the area's low rents, large lofts, and access to public transportation. But most of all, they're attracted by its ambience. "Downtown," says a recent arrival from midtown, "is more like a neighborhood."

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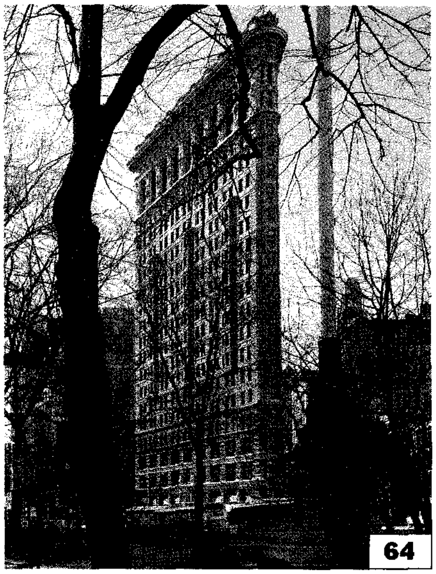

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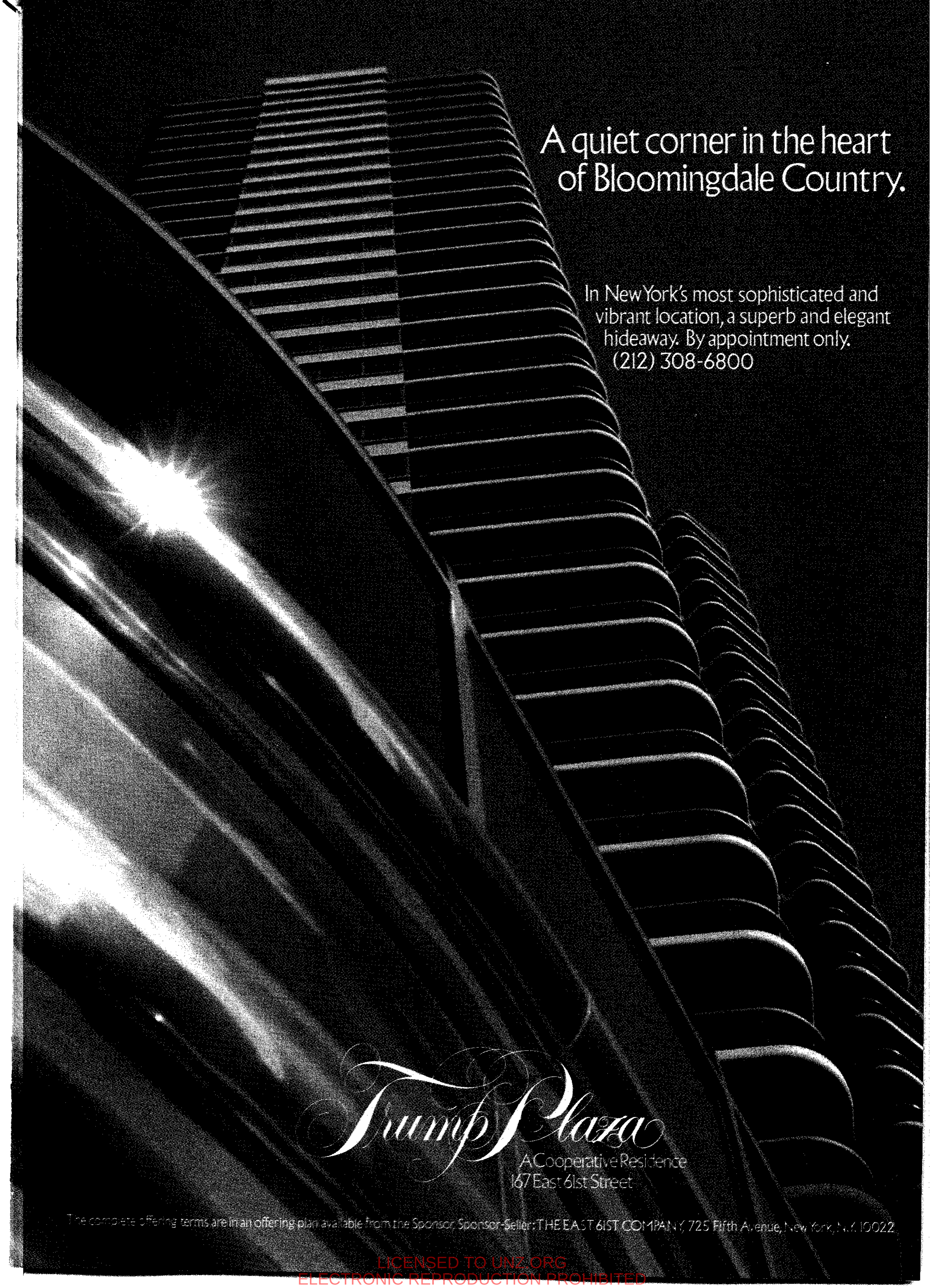

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LETTERS

Week Criticism

WHAT A PITY THAT DAN DORFMAN'S REturn had to be spoiled by such an unmistakable aroma of sour grapes ["The Bottom Line: Wall Street Weak in Review," January 14]. While he notes as an afterthought that he had been a panelist on *Wall Street Week* for almost nine years "prior to resigning last June to pursue other media activities," this doesn't quite tell the story—or explain the savageness of his attempted hatchet job. In truth, as his letter to me of June 5, 1984, explicitly states, he actually bowed out because he was "hurt" by "your decision to cut back my participation to the degree you have—which as you know has been restricted to just one appearance in the past six months. That clearly tells me that you feel I no longer add to the quality of the show."

In calmer moments, Dan Dorfman surely knows that stock touting is not, and never has been, the point of *Wall Street Week*. Indeed, for fifteen years I have been reminding viewers each week that no recommendations are guaranteed, that analysts differ, that nobody bats 1.000, and that somebody will be selling that stock the day you rush to buy it, or vice versa—and that that person may know something, too. Moreover, in the guest portion of our program (approximately one third, and by no means the source of greatest audience response), we conscientiously strive to provide balance by presenting the widest possible range of opinion on the widest possible range of investments—and then to alert the viewer to the necessity for individual thought and decision. Hence, any effort to "keep score" on the recommendations of guests misses the point: If we have had an enthusiastic "gold bug," for example, we will always try to balance him with an equally convinced "gold hater." Obviously, they can't both be right (sometimes, indeed, neither is), but that doesn't mean they may not be worth a serious investor's attention. In short, we try consciously, and obviously, to represent the customer—not to massage some fat cat's ego.

Since an unprecedented number of television viewers clearly understand and approve of what we are about, what, you may wonder, stirs so much bile and desire for distortion in Dorfman? Did he always secretly disapprove? Not from the evidence of his June 5 letter, in which he says, *inter alia*, "you only get better—if that's possible," "the show represents class and quality, and it surely has helped my career," "I think you're a good guy . . . who is doing something very worthwhile in this business," and "I will only have the most positive and favorable things to say about *Wall Street Week* in the future." Will the real Dan Dorfman please stand up, get the uncharacteristic maliciousness out of his soul, and return to something more closely resembling honest and disinterested journalism? Personally, I hope so, and wish him well.

Louis Rukeyser
Wall Street Week

Dan Dorfman replies: It's unfortunate that Louis Rukeyser regards a factual, in-depth study of the stock recommendations of the guests on *Wall Street Week* as a personal attack. The program has surely helped contribute to the investment understanding of its viewers, but, like any institution, it should be able to accept valid criticism. It's worth noting that, in his letter, Louis Rukeyser chose to ignore any reference to the substance of the report that found *Wall Street Week*'s viewers poorly served if they followed the recommendations of the show's guests. No doubt that was an oversight.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Makers and Breakers

WHEN I FINALLY HAD TO ADMIT THAT I could no longer bear to be cut off from New York and its happenings, I subscribed to *New York*. Since the first issue arrived, my mental condition has been improving daily. *New York* makes me increasingly aware of my mistake in leaving New York City. The year-end double issue, "The Style of New York," did me in [December 24–31, 1984]. Each story on the trendsetters and style-makers is terrific. Thank you for being, indeed, the style of New York yourselves. And thank you for helping me make the decision to move back home to New York City—where style is understood, not imitated.

Randi E. Johansen
San Francisco, Calif.

ALL THOSE MARVELOUS—AND TRUE—articles in "The Style of New York" are exactly the reasons to leave New York once you retire. I was a New Yorker who ran, shook, and moved with the best. I had a rent-controlled apartment, a great job, and fabulous friends; I was mugged once, robbed twice. It was paradise. Upon retirement, everything came to a jolting stop. Nowhere to run, no hurried lunches, no calls to be returned. Time to read, visit museums, feed pigeons, shop, dawdle over lunch, and to feel totally left out of New York. New York is too alive, too demanding, and too intolerant of time killers. And so I live in Florida, focus on my health, read *New York*, and visit New York City for a week at a time. I'm not a New Yorker in body, but I am a New Yorker in my soul.

Calvin Kaufman
North Miami Beach, Fla.

Hidden in Plain Sight

THE PROVINCIALISM OF MANHATTAN was very apparent in your "Fast Track" item about the famous missing Englishman Lucan ["London Letter: Lucan Everywhere," by Craig Brown, December 17, 1984]. Everyone around the Antlers Pub here in Andersonville, Chicago, sees Lucan every day. He drops by for a Bass and to toss darts with other Englishmen who patronize the place. He is now writing a book about the murder case, which he expects to be published next year.

John E. Quinlan
Chicago, Ill.

Fine Print

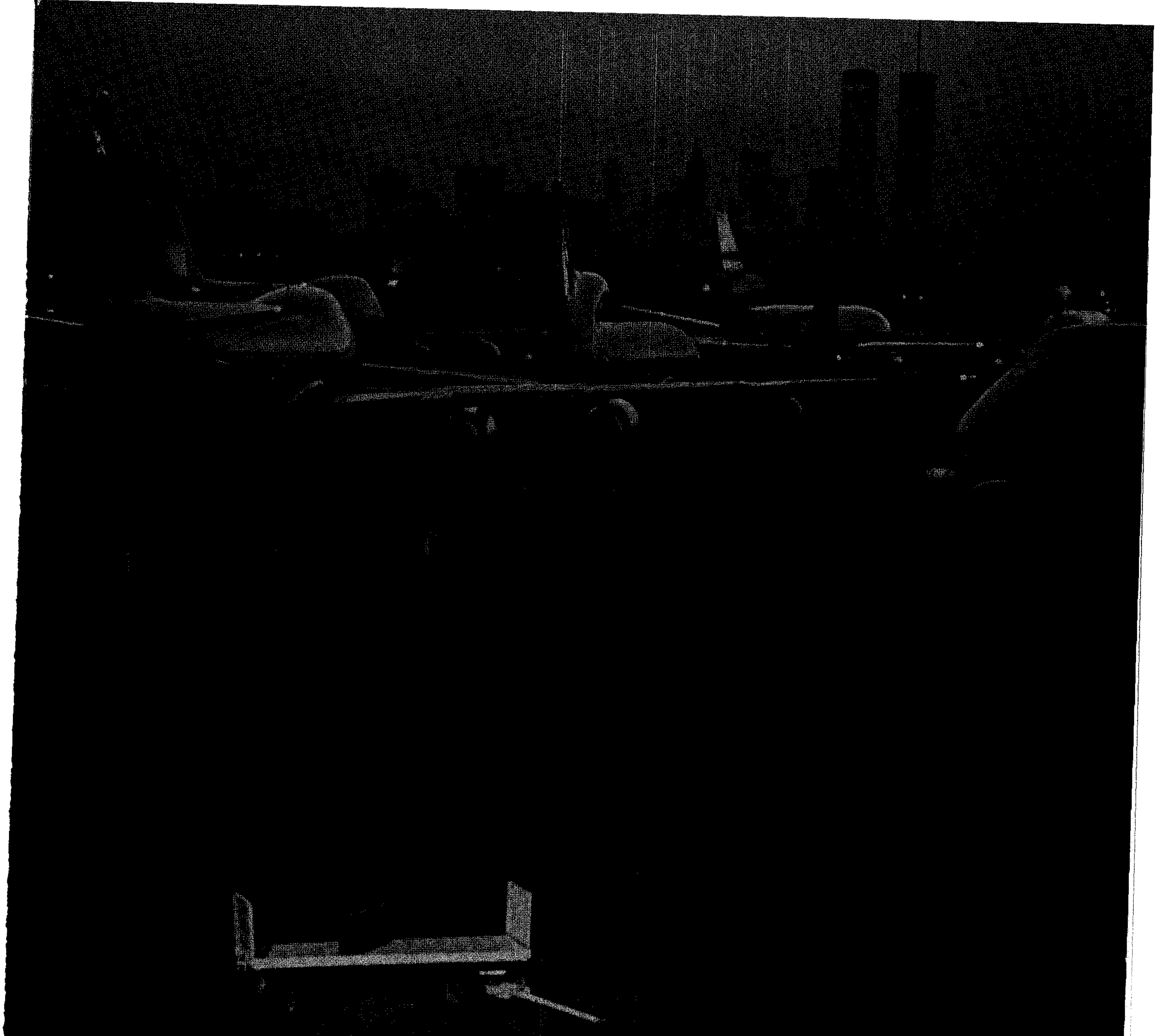
I WAS DELIGHTED THAT YOU CHOSE S. I. Newhouse Jr. to represent the publishing and communications industries in your year-end issue ("Publishing: The Four O'Clock Scholar," December 24–31, 1984). Upon reading Tony Schwartz's article, however, I was surprised to find absolutely no reference to Parade Publications, Inc., a $200-million division of the Newhouse media empire, nor to its *Parade* magazine, which, with a circulation of 25 million, is the largest magazine in the world. Our printing operation, one of the country's most modern, not only prints the millions of copies of *Parade* that are distributed each week but also produces most of *Family Weekly* and several other leading Sunday magazines, including those of the Washington *Post*, the New Orleans *Times-Picayune*, the Detroit *Free Press*, the Cleveland *Plain Dealer*, the Pittsburgh *Press*, and the Houston *Chronicle*.

Catherine Braden Hemlepp
Parade Publications, Inc.
Manhattan

Brief Review

AS A "SEXY 66" (MY HUSBAND'S WORDS), I want to thank you for the chuckles I get looking at the Calvin Klein ads. Tell me, how can anyone in those shorts look tempting, even in those poses?

Harriet Klein
Palm Springs, Calif.



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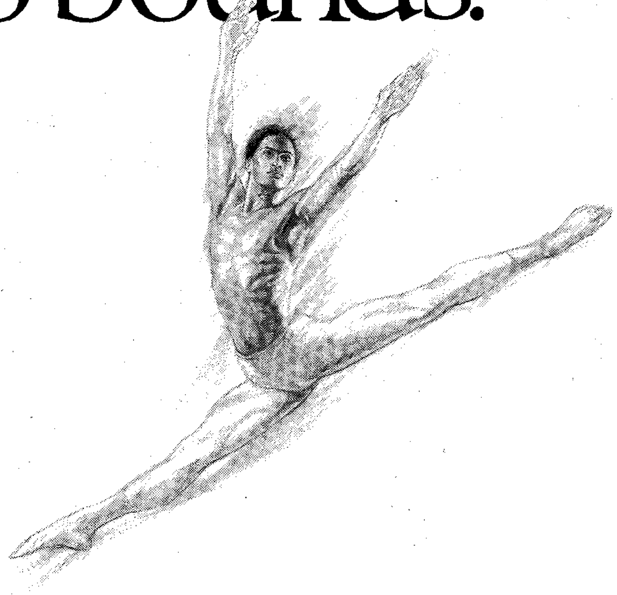

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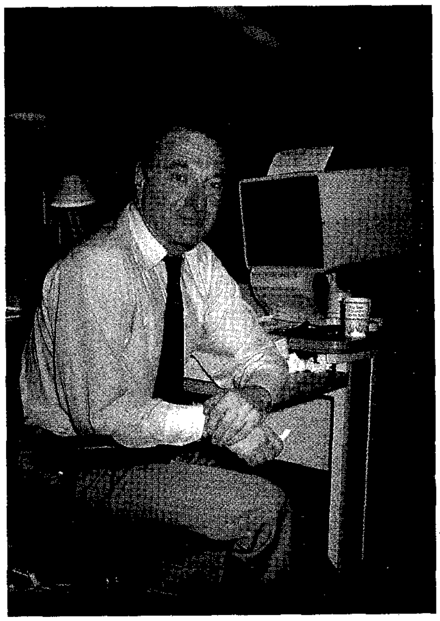
BETWEEN THE LINES

The Message of the Media

"I'VE FOLLOWED 'THE MEDIA' FROM THE time it was called the press," says Edwin Diamond, who this week starts a regular column on the media for *New York*. "I know all about journalistic sins, having committed my share of them over the years."

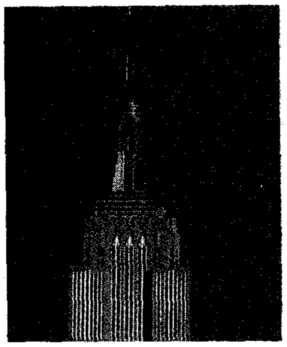
Diamond, 59, earned his insider's view the hard way—by putting in three decades of work with newspapers, magazines, television, radio, and cable. He's been a reporter, writer, editor, and broadcaster in Chicago, Washington, Boston, and New York (at *Newsweek*, the *Daily News*, *Adweek*, and—for several years in the seventies—*New York*, as a contributing editor). He's taught about the media, at MIT, Harvard, and New York University, where last September he became an associate professor of journalism and head of the NYU News Study Group. And he's written books—eight of them, including, most recently, *The Spot: The Rise of Political Advertising on Television*, which was excerpted in *New York*'s October 1 issue last year.

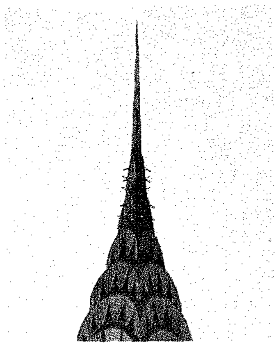


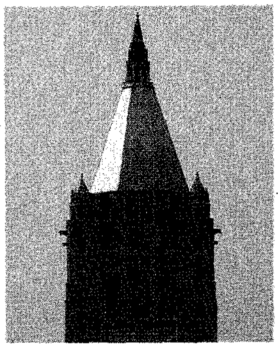
The beat goes on: *Edwin Diamond.*

His column will cover a territory as vast as his résumé. And, as in this week's report on the tough-talking blue blood brought in to energize the *Daily News* (page 28), Diamond will look at the people as well as the processes, trying to explain to the consuming public just what the media are about. After all, it used to be so much simpler—the media used to be just "the press." ■

Photograph by James Hamilton.







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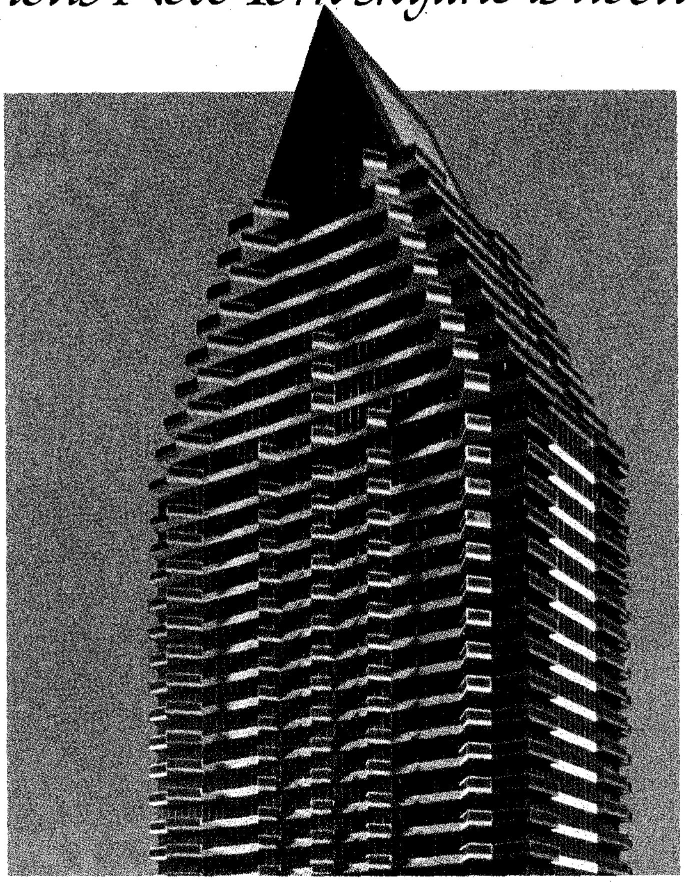

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HOME LINES CELEBRATED CRUISES

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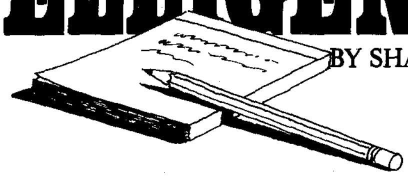


BY SHARON CHURCHER

The FBI's Controversial Probe of Latin Activists

A FORMER MARYKNOLL priest who does consulting work for Nicaragua, and a woman who helps send medical aid to El Salvador are among Americans under FBI surveillance as part of a controversial investigation of groups opposed to President Reagan's Central America policy.

The FBI has told some of those interrogated that it wants to determine whether the groups are linked to seventeen recent bombings of federal installations. Still, "there's the troubling possibility that the bureau may be back in the business of political surveillance," said Jerry Berman, counsel to the American Civil Liberties Union.

In one episode, FBI agent Hector Lugo contacted a Westchester man who'd phoned the former priest. According to notes the man kept, Lugo told him, "We're investigating groups sympathetic to Nicaragua. . . . Anyone in contact with officials of criteria countries becomes a subject of investigation." In another, a Wisconsin woman, Lucretia Miller-Brennan, whose group ships medical supplies to Salvadoran peasants, said the FBI told her husband it has been intercepting her mail. Members of the Milwaukee Central American Solidarity Coalition said that thirteen of the organization's associates have been questioned by the FBI.

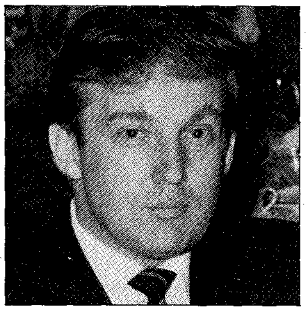
Lugo wouldn't say if the Westchester man's call had been electronically intercepted, and an FBI spokesman hadn't prepared a comment by press time.

Under the partly classified guidelines that permit such surveillance, according to legal experts, the FBI must "reasonably" suspect that its targets are criminals, spies, or potential spies. This doesn't include legitimate critics of U.S. foreign policy, contended officials of the Council on Hemispheric Affairs and the Center for Constitutional Rights, who point out that the ex-priest is legally registered with the Justice Department as an agent for Nicaragua. But a source close to a Senate oversight committee said, "Our feeling is that [FBI director William] Webster is very careful in [civil liberties] areas."

Media Notes

WHAT'S THE MATTER WITH DONALD TRUMP? asked the headline of a recent full-page editorial in the *Wharton Account*, the undergraduate magazine of the University of Pennsylvania's Wharton School, Trump's alma mater. The students claim that the developer is stingy and has given only $5,000 to the prestigious business school, unlike alumni Walter Annenberg and Saul Steinberg, who have Penn buildings named after them. A school spokesman refused to divulge the size of any of the millionaire trio's contributions, and Trump was unperturbed. He told *New York* he gave more than $4.2 million to charity last year and that the United Cerebral Palsy Associations will name a building for *him*. "I prefer to give to charities that search for a cure to an illness than to a fabulous school that teaches people to make a lot of money," he said. . . . A novel "legal" settlement will be published in March by Walker and Company—a detective story, *Murder on the Hudson*, by Don Flynn, a *Daily News* court reporter. Flynn had been slapped with a $10-million libel suit by his pal Mike Pearl, court reporter for the New York *Post*, after the *News* man featured a corrupt, lecherous "Sandy Pearl" in his first mystery. Pearl said, "Don told me I'd be in his book. After it came out, court officers and lawyers said, 'Oh, that's how you maintain your lifestyle.' " Flynn contends the character was pure fiction. Still, his new book introduces "Mickey Pearl . . . as honest as his cousin Sandy was crooked." Said Pearl, "This is even more identifiable as me. It's all I wanted."

Webster: *"Very careful."*



Trump: *Stingy?*

Fleischman: *$10-million plan.*

New Math at Channel 13

CHANNEL 13 IS BEING ACCUSED OF YET another extravagance: The public-TV station hired a senior vice-president for finance last September 1 at $85,000 a year—and has been paying the rent on his new $4,000-a-month apartment ever since.

WNET's also footing the bill for regular trips to Washington so Melvin Ming, formerly National Public Radio's financial honcho, can visit his family. The arrangement will continue until Ming's house is ready for occupancy, around February 20.

The station's chief operating officer, George Miles, an old Ming friend, called the deal standard for a senior executive. For his part, Ming called his temporary arrangement a wise move for the viewer-supported station: "It's hard to get maximum utility from a person with a disrupted family life."

A Second 'Seaport'

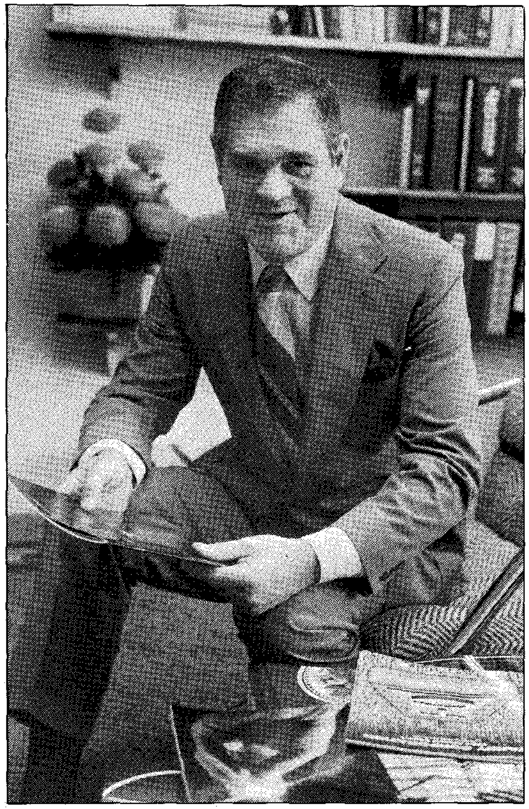
UNDETERRED BY REPORTS OF AILING receipts at South Street Seaport, which has the huge Rouse Company's backing, Mark Fleischman is planning a mini-seaport across from 51st Street, in Long Island City.

The former Studio 54 owner says East River Yacht Club will, if approved, include a covered pier, moorings, and five eating spots, one of which, Water's Edge, is already open. "South Street is nowhere near where it happens. I'm seven minutes from midtown, and given my connections, I'll make it a hot nightspot," Fleischman said. His plans will cost $10 million, but he says financing's arranged.

Photographs: top, A.P./Wide World; center, Fred McDarrah; bottom, John Roca/LGI.

The Bottom Line/Dan Dorfman

HUNTER OF HYPED PROFITS



Ted O'glove: *Do the numbers stand up?*

A Wall Street "Columbo"

THE LAST THING ANY INVESTOR NEEDS in this erratic, volatile market environment is a company with question marks—especially one with questions about the quality of its reported earnings. So if you're a stockholder in Texas Instruments, Dart & Kraft, Commodore International, J. C. Penney, or Allied Corporation, you've got cause for concern. Ditto if you own Abbott Laboratories, AMP, or Tektronix, all institutional favorites. And perhaps one of your other stocks belongs on the list, too.

The man raising the questions is Wall Street's "Columbo" of the bottom line—Ted O'glove, a hard-nosed 52-year-old skeptic who's in the business of ferreting out inferior corporate earnings by digging deep into corporate financial reports. His focus is chiefly on the one-shot earnings booster—a source of non-operating, non-recurring income, such as a tax credit, a gain from a securities transaction, or the sale of an asset that will fatten profits one year and vanish the next. O'glove also keeps an eagle eye on the way sales and inventories grow in relation to each other. The reason: When inventories build up at a rate faster than sales, that's a clue to problems, such as slowing orders.

O'glove runs a sixteen-year-old service called the Quality of Earnings Report, based in Englewood Cliffs, New Jersey. Within the next week or two, about 100 institutional clients—the likes of Citibank, Dreyfus Corporation, and Travelers Corporation—will get O'glove's annual roundup of companies that could shock Wall Street with lower-than-expected earnings. Obviously, these institutional biggies think O'glove is doing something right: In total, they pay him about $1.5 million a year (or an average $15,000 each) in commissions business, or what's called soft dollars in Wall Street parlance.

The last time I caught up with O'glove was in June last year. At that time, he took a swipe at TIE Communications, a manufacturer of communications equipment with a good Wall Street following. TIE had just predicted record earnings for the year, which helped produce a quick gain for its shares, to around $14. But O'glove belittled the profit forecast, pointing out that 56 percent of the company's first-quarter rise had come from poor-quality or basically non-recurring earnings. He predicted bad numbers ahead.

As it turned out, O'glove was right—TIE's earnings fell apart, skidding to 46 cents a share in the first nine months of 1984, from 91 cents a year earlier. And TIE's shares at press time had collapsed to around $7.50. But O'glove's performance with TIE is nothing new. Time and again, he has spotted earnings shortfalls—Baldwin-United and Coleco Industries are a couple of noteworthy examples. Both stocks eventually suffered big losses following O'glove's revelations.

Now let's take a look at his current list of candidates for earnings disappointments. First to Commodore International, the big maker of home and small-business computers and a former high-flier whose stock went into a nosedive (from over $60 a share in 1983 to around $16 now). The worst may not be over, judging from what O'glove tells me. The problem: A look at Commodore's results for the first fiscal quarter, which ended last September 30, shows accounts receivable (customers' IOU's to the company) rising more than twice as fast as sales—about 34 percent to 16.7 percent. A year earlier, sales had ballooned 103 percent in the September quarter, while accounts receivable rose only 5.5 percent.

What's more, O'glove points out that in the latest September quarter Commodore's raw materials on hand and its work-in-process (signs of a healthy order flow) have declined sizably, while the amount of finished goods has risen dramatically. To O'glove, the message is plain: retailers are running out of the company's products at a much slower pace, indicating a significant slowdown in Commodore's business. O'glove makes a point of never giving "buy" or "sell" advice on stocks, but his forecast of not only disappointing earnings for Commodore over the first half of 1985 but possible red ink, too, is devastating.

Texas Instruments, a darling of the institutional fraternity, is also flashing warning signals to O'glove. Its inventories in the past September quarter show a nearly 48 percent rise, way above the 29 percent rate of sales growth. To O'glove, those inventories are way too high in relation to the sales gain. Again, the trend points to lower-than-expected company sales, leading to prospective price-cutting pressures. O'glove also points out that 85 cents a share—or 8 percent of T.I.'s earnings in the first nine months of 1984—was due to a reduction in allowances for potential bad debts; without that benefit again, profits could be nicked.

J. C. Penney and AMP are two more companies whose inventory growth ran far above their growth in sales in recent periods. In the case of Penney's, the inventory growth exceeds the sales growth by over 50 percent; at AMP, it's nearly double. O'glove's reaction: Penney's earnings could be adversely affected by heavier-than-usual markdowns, and both companies figure to disappoint Wall Street with lower-than-expected earnings performances.

Abbott Laboratories provides an example of an earnings gain—a 17 percent rise, in fact—that is nowhere as good as it looks. For the first nine months of 1984, the big diversified health-care company reported $2.32 a share, versus $1.98 a year earlier. But a look at where that 34-cent-a-share earnings gain came from shows all but a penny of it—33 cents—to be inferior or essentially non-recurring. Reduced costs for selling products, as a percentage of sales, added

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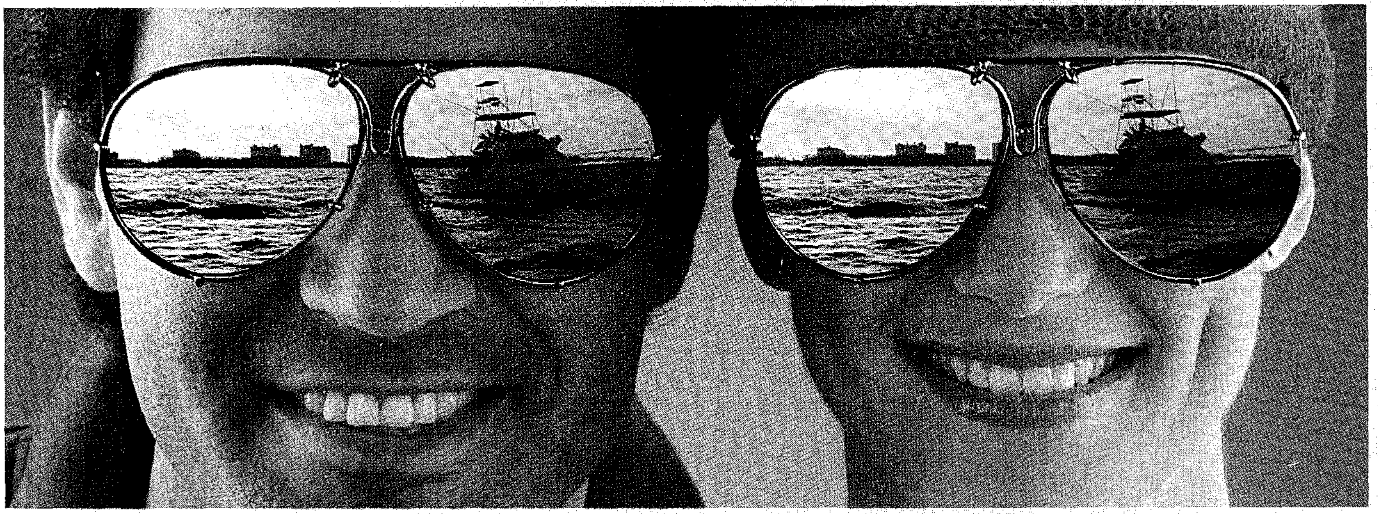

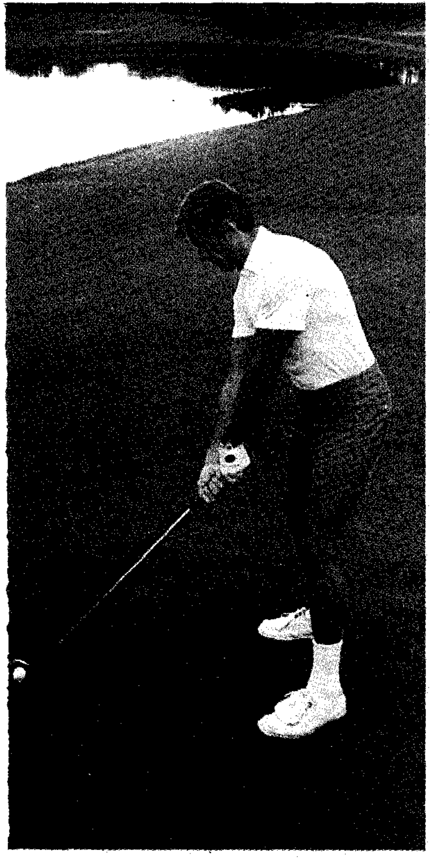

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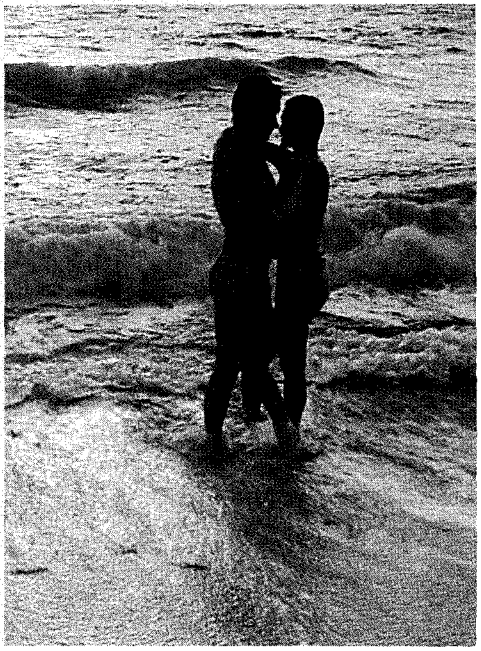


23 cents a share to nine-month 1984 earnings. A lower tax rate added another 4 cents a share, and a reduction in other expenses (including foreign-exchange losses) fattened profits by an additional 6 cents. The bottom line: Abbott's first nine months' earnings this year figure to be definitely disappointing without the extra boosters.

Dart & Kraft also benefited strongly from extra earnings last year that are unlikely to recur in 1985. In fact, these extras—including a stock repurchase plan and a lower corporate-tax rate—provided 61 cents of the 67-cent-a-share profit rise in the first nine months of 1984. Accordingly, O'glove thinks the going will be tough for Dart & Kraft later when its 1985 results are compared with this artificially high base.

Giant Allied Corporation is yet another company that got a big shot in the arm from non-operating, non-recurring income. O'glove says this kind of poor-quality earnings—lower corporate-tax rate, a reduced percentage of selling, general, and administrative expenses (cost-cutting that may not recur), and a gain from the collection of business interruption insurance—accounted for over half and perhaps as much as 75 percent of last year's nine-month profit gain. So here again, the accounting sleuth sees profit disappointments this year.

Tektronix is a striking example of a company that benefited so much from non-operating-income items that it would have had a profit decline, not a gain, without them. For the twelve weeks that ended last August 12, Tektronix reported earnings of 92 cents a share, versus 71 cents a year earlier. That 21-cent-a-share rise was equivalent to a nearly 30 percent gain, which is a pretty snazzy advance. But it was anything but snazzy if you pull out 28 cents a share of essentially non-recurring gains—things like lower depreciation expenses, a lower tax rate, and a lower percentage of administrative and selling expenses. Without these extras, earnings for the quarter would have been off 7 cents a share. Without such boosters, Tektronix may have tough going when it runs up against this inflated quarter.

The wrap-up from O'glove: Depend less on your broker and rosy management forecasts, and dig into the earnings statements. Reading between the lines, he concludes, could save you a bundle.

Granville: Buy . . . Then Run

GUESS WHAT? THE PRINCE OF BEARS, JOE "Apocalypse Soon" Granville, has just turned into a roaring bull—but only for the next eight to ten weeks. The 61-year-old investment adviser has essentially been pessimistic about the stock market since January 1981, when he issued his famous—and for him disastrous—sell recommendation. But now he tells me the Dow should explode to around 1400 sometime in March.

Granville tracks a series of technical indicators, and he says he's received his most powerful buy signal since June 1983. But investors will have to act fast, he says. The reason: "It'll be the biggest rally of the year, but the last one." After that, Granville sees a market crash—with the Dow tumbling to about 600 by year-end. "It'll be like 1929 all over again," says Granville. If you want to know more, the doomsayer will spell it all out in a book to be published in August. Its name: *The Warning.*

Granville is making a comeback after three difficult years. On January 6, 1981, after the market close and with the Dow at 1004.68, he urged his subscribers to sell everything or sell short (a bet on a falling stock price). The market reacted violently, with the Dow tumbling nearly 40 points in the next two days, but subsequently it rebounded, with secondary or smaller stocks leading the recovery. Investors who heeded Granville's advice got clobbered, both in 1982 and 1983, losing over 25 percent of their assets each year. Granville's stock-market letter suffered badly in those years, with subscribers dropping from 15,000 to 2,000. But last year, thanks to a series of timely buy and sell signals, Granville managed to rebuild part of his following, with the subscriber list now back up to 6,000. And, Granville boasts, the figure should go a lot higher. "All I need is time," he says. "Just wait till the crash."

The Bells Are Ringing

IT'S PRETTY UNUSUAL FOR WIDOWS AND orphans to run rings around the pros playing the stock market, but they did it last year. And the question is whether they can do it again.

We're talking about people with holdings in AT&T's offspring—the seven regional Bell operating companies that went out on their own when Ma Bell was officially dismembered on January 1 last year. At that point, if you were a shareholder in AT&T, the most widely held stock of them all, you were given one share of each of the regional Bell operating companies for every ten shares of AT&T you owned. Most Ma Bell stockholders, including my daughter, Leah, who owns 26 shares, were confused. So, many stood pat.

As it turned out, that was precisely the thing to do. The baby Bells, in particular, sizzled, most ringing in the New Year with lusty 1984 stock-market gains of over 20 percent, versus a 3.7 percent drop in the Dow. Even AT&T managed to beat the Dow, with an advance of a little over 9 percent. The old AT&T shares finished 1983 with a price tag of $61.50. A year later, the total value of a new Ma Bell share and a proportionate holding in each of the baby Bells was estimated to be worth $74.06 by telephone analyst Robert B. Morris III of the San Francisco–based Montgomery Securities. That's a gain of just under 20.5 percent.

So what now for 1985? Since Morris accurately predicted the Bell family's performance for me last year, I rang him up to see what he thought now.

First to the baby Bells, or regionals, which are Ameritech, Bell Atlantic, BellSouth, NYNEX, Pacific Telesis, Southwestern Bell, and U.S. West. Morris's outlook: another good year, though not up to the 1984 performance. In brief, the regionals turned in better-than-expected earnings gains last year due largely to significant cost controls. But most of the baby Bells have already registered their big savings, Morris tells me. So he expects them, as a group, to turn in a 14.5 to 15.5 percent gain this year—that's a combination of dividends (roughly 8 percent) and capital appreciation (6.5 to 7.5 percent). Morris, who expects interest rates to remain pretty stable this year, argues that the regionals face a number of potential headaches. Chief among them:

☐ The prospect of reduced local rates because of big 1984 earnings gains.

☐ Mounting losses in unregulated businesses, especially the competitive arena of telephone-equipment sales.

☐ Loss of revenues from services performed for Ma Bell. In its drive to reduce its own costs, the parent is no longer asking the children to perform various services, chiefly billing.

Of the regionals, Morris figures the best investment bets for 1985 are Pacific Telesis, NYNEX, and Southwestern Bell, each of which, he thinks, has a shot at a 16 to 17 percent return this year. He reasons that their earnings aren't above levels allowed by the various state utility commissions, and that therefore they aren't in jeopardy of having to reduce their rates. What's more, he thinks each of the three regionals still has room to cut costs.

As for Ma Bell herself, Morris says she could turn in the best gain of them all this year—a total return of over 17 percent. Her 1984 earnings suffered because of costs associated with reorganizing the company and starting up new operations. AT&T also suffered from a cut in long-distance rates. But Morris thinks 1985's profits should gain from better cost controls, elimination of billing charges to the regionals, and a restructuring of manufacturing businesses to make AT&T more competitive.

It's anybody's guess whether Morris will be on the money again, but if his forecasts of total returns are accurate, holders of Ma Bell and the kids might be wise to stand pat for yet another year. ■

On Madison Avenue/Bernice Kanner

MAGAZINE LAND

The Busiest Newsstand

Heart of the matter: *Eastern's Pan Am newsstand carries 2,500 to 3,000 titles.*

THE GREAT AMERICAN NEWSSTAND LIES hidden away on the east-concourse level of the Pan Am Building—connected by two long escalators to Grand Central station, the nation's busiest commuter railroad terminal. Owned by Eastern Newsstands, the 1,200-square-foot store, the biggest of the dozen or so in or around the station, is special not just because of what it offers but because of whom it offers it to.

At any given moment, the stand—which more closely resembles a bookstore—carries 2,500 to 3,000 magazine titles, depending on the season and the number of publications being turned out. There are the big guns, of course—*Time* and *Newsweek*—and the women's magazines. But there are also racks of obscure titles on model airplanes, modern philosophy, antiques. You name it, chances are this outlet stocks it. And all that paper smells good—like the old-fashioned corner candy store crammed with publications.

But it's not just the number of magazines at the Pan Am stand, or even the number of passersby—110,000 people race through the building every day—that makes this place exceptional. It's the fact that the stand is in the heart of the communications capital of America. Hordes of corporate executives, media directors, and ad-agency presidents pass by each day. Prominent exposure at this newsstand can be just as effective as a schedule of pages in the advertising trade press.

Things get wild Monday through Friday. On a typical day, customers will stream out with 125 *USA Todays*, 250 to 300 *Wall Street Journals*, 300 to 350 *Daily Newses*, 550 to 600 New York *Timeses*, and 4,500 to 5,000 New York *Posts*. Unlike its competitors, the *Post* is delivered virtually round the clock—at 5 A.M., 10 A.M., 1 P.M., 3 P.M., and 4:30 P.M.—and most of its sales come during the evening rush, at outposts set up at nearby revolving doors. Sales also hum for suburban dailies like *Newsday* and the Stamford *Advocate*.

Mondays, the busiest days for delivery, are also the busiest for sales, particularly for the weekly magazines. Weeklies sell between half and two thirds of their copies on the first day. (Similarly, monthlies sell more than half of their copies in their first week.) On any given Monday, for example, of the 175 copies of *People* that are delivered, 100 will sell, explains Mohammad Alam, who has managed the Pan Am stand for two years. He reckons that on Mondays the stand also moves 100 of the 175 copies of *Newsweek* it receives, 125 of its 225 copies of *Time*, and 150 of its 250 copies of *New York* Magazine (most of which usually sell out by the end of the week).

It sells all 75 of its copies of *West Africa*, a Nigerian news magazine. It also sells between 80 and 90 copies each of *Advertising Age* and *Adweek*. Another trade paper, *Broadcasting*, rings up about 40 sales a week. The stand carries some three dozen foreign newspapers. The *Times* of London, selling twenty copies a day, is the best-seller. Expatriates and tourists will also pick up, on average, six copies of the Dutch *Ded Telegraaf* and two or three copies of the Italian *Il Giornale* each day. On a weekly basis, about 150 copies of the *Sunday Times* of London will sell, along with 70 copies of *Der Spiegel*, 50 copies of *L'Express*, and 40 each of *Paris Match* and *Stern*.

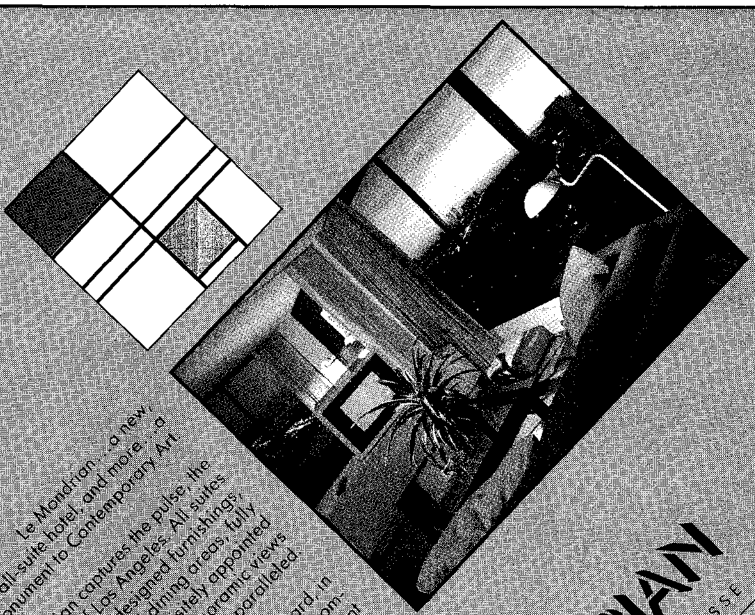
Judging by the city's population, you might think that the stand would sell more magazines and newspapers published in Spanish than in any other foreign language. It doesn't. Italian magazines are No. 1, followed by French, then German. The stand also sells about 350 paperbacks and a trickle of hardbacks—all at full price—each week.

It also moves tons of sundries. Every week, customers buy 500 packs of Marlboros and 300 each of Merits, Salems, and Kents. Dunhills and Silk Cuts are the big foreign cigarettes. The stand sells around 1,500 loose cigars a week. Hershey Bars and M&M's are the candies to beat—every week, the stand sells approximately 300 packages of each. It also moves some 1,200 rolls of Life Savers, 500 packs of Trident sugarless gum, and 300 packs of sugared Wrigley's. The week's toll also includes almost 300 boxes of Tic-Tacs and 400 packs of Kleenex tissues. And when it comes to headache remedies, Tylenol outsells aspirin almost two to one.

Penthouse attracts 500 buyers—more than any other monthly. The September issue, featuring former Miss America Vanessa Williams, sold out within hours. (Follow-ups in November and January didn't fare nearly as well.) *Playboy* is the second-best-selling monthly—Alam figures sales of maybe 400—and *Cosmopolitan* and *Vogue* also move briskly. Each year, *Sports Illustrated*'s annual bathing-suit issue flies off the racks.

Alam's week starts sometime before 5 A.M. on Mondays. That's when all the weeklies pile in, and it's a logistical nightmare—New Jersey's Hudson County News, the area's largest distributor, drops off upwards of 150 bundles (a bundle holds 40 to 50 magazines, depending on their heft). On Tuesdays, Total Circulation Services leaves 30 bundles; on Wednesdays, Hudson makes

Photograph ©1985 by Thomas Victor.



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another small drop; and on Fridays, many of the foreign publications arrive.

Magazine shipments arrive at the grimy loading dock in the bowels of the building by 7:30 A.M. (the papers get there at five). The magazines are counted and sorted—some dispatched to the shelves, others remanded to the stacks to linger awhile in storage. But not too long: The two holding areas are each about 4 feet wide and 24 feet long. Outdated issues are pulled from the racks, tallied, and packed for return. All this by 10:30, to "prevent a juggernaut and help capture sales," says Gerald Karben, president of Eastern, a division of Restaurant Associates Industries. And most of it's done by the time the customers swarm in during the morning rush.

Unlike the midday furor, the A.M. crush is confined largely to the front of the store, where customers dart in and out, wordlessly. Many dash directly to the right spot to collect a pack of gum, cigarettes, their paper—and they virtually hurl the exact change at one of the half-dozen or more uniformed money handlers. There are no cash registers. "No one has time to ring," says Karben.

After the morning rush, 10:30 to 11:30 is a time to catch breaths, spiff up the place, and restock newspapers and candy. It's also when the sales staff eats lunch. Then it's back on duty for the noon–to–2 P.M. assault.

Most newsstand operators revel in bad weather. "On lovely spring days, people tend to take walks and daydream," says Karben. "Snow, rain, blizzards—ah, then they sit at their desks curled up with a little reading matter." But even glorious spring days don't shake the Pan Am newsstand. Spring walks often take strollers past the stand.

One recent Friday, while I stood guard, a bespectacled man bought a *PC World* and a *Prescription Drugs;* a woman in a raincoat, a *Christian Science Monitor;* a man in a ski hat with a toddler, a *Smithsonian,* a *Popular Photography,* and a package of Velamints. A teenage girl with a friend plopped a *Penthouse* on the counter, gasped at the price, and asked for a bag. A man with an ice-cream cone bought a Boston *Globe;* another, in a suit, picked up an *International Herald Tribune* and a peach-colored *Financial Times.* A dark-haired, coatless woman with a copy of *Ovation* asked the cashier if he'd been on vacation.

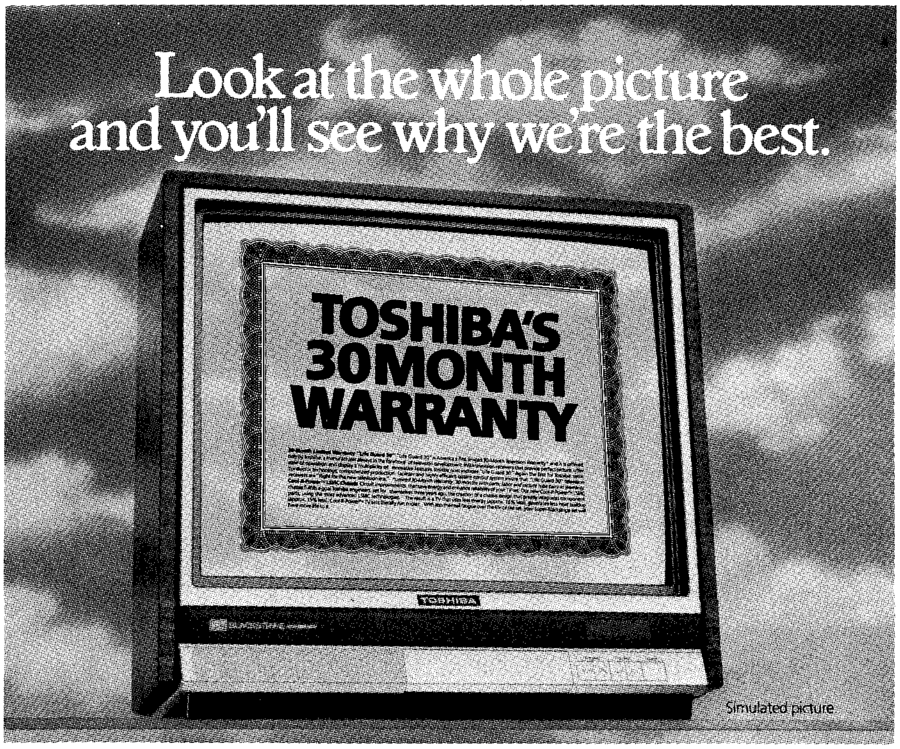
A *Newsday* reader paid in pennies, a *New York* Magazine buyer with a twenty. Someone bought the *Utne Reader;* someone else asked the price of a Mounds bar and walked away without buying. Steven Rau, a weekly visitor from Boston and self-described "serious magazine addict," hauled away seven magazines for $17.95. "This is far and away the best stand in the city," he said. Someone bought a trio of home-decorating books ("Those and the bride books tend to sell in groups," Alam explained); someone else, *Knitting Elegance, McCall's Patterns,* and *New Woman;* and another, *Down East* and *Car and Driver.* I waited to see if anyone would buy one of the more arcane selections—*Civil War Times, Policy Review, Hitler's Navy, Survive, Weapons and Tactics,* or any of the combat books—but no one did.

Eastern expects to turn over 80 percent of each issue of every magazine it stocks. The distributor is able to sell this unusually high proportion relatively regularly (a typical total sale for a weekly is about 55 percent) by keeping a close watch on sales with a computer. If more than 20 percent of the copies of a magazine begin to be returned regularly, the distributor automatically trims its order. If less than 20 percent are being sent back to the shredder, the order will automatically be increased. "There's no need to practice the tricks of the trade," says Karben, "building up a pile with back issues or surplus stock of other magazines to make it look fresh. With volume like this, there's neither time nor space for such shenanigans."

Eastern operates 110 stands in the metropolitan area, for a total of 151 nationwide—in volume of sales, the one in the Pan Am Building is the chain's biggest. The 23-year-old stand nets around $40,000 a week on magazines. Eastern's runner-up is the outlet at the World Trade Center. It also has stands at Rockefeller Center, the Empire State and Chrysler Buildings, Park Avenue Plaza, Trump Tower, the CBS and ABC buildings, and the Helmsley Palace, New York Hilton, Sheraton Centre, and Vista International.

In general, the stands' share of magazine revenues amounts to 20 percent of the cover price. In addition, Eastern gets a 10 percent retail-display allowance from some publishers. What's more, it costs them an additional $100 a month to dangle their magazines in the display rack above the counter at the Pan Am stand. And a giant illuminated-poster space nearby fetches far more. The net on newspapers is a maximum of 20 percent of the newsstand price.

The day grinds on. The shift changes at 2 P.M. for the stand's all-male, all-Indian staff of fourteen; the place is set right from the rush, goods are restocked, and the outposts are set up for the 4:30-to-6:30 P.M. flood. By 9:45 this frosty Friday evening, the blustery snow has stopped, and the flow of passersby has ebbed. Najirul Quayum and three other attendants have straightened and bundled the unsold papers for next-day pickup. This was a poky day: 95 *USA Todays* sold, 206 *Wall Street Journals,* 311 *Daily Newses,* 528 *Times*es, and 3,892 *Posts.* At 9:59 P.M., Quayum turns off the lights and fastens the grille. ▬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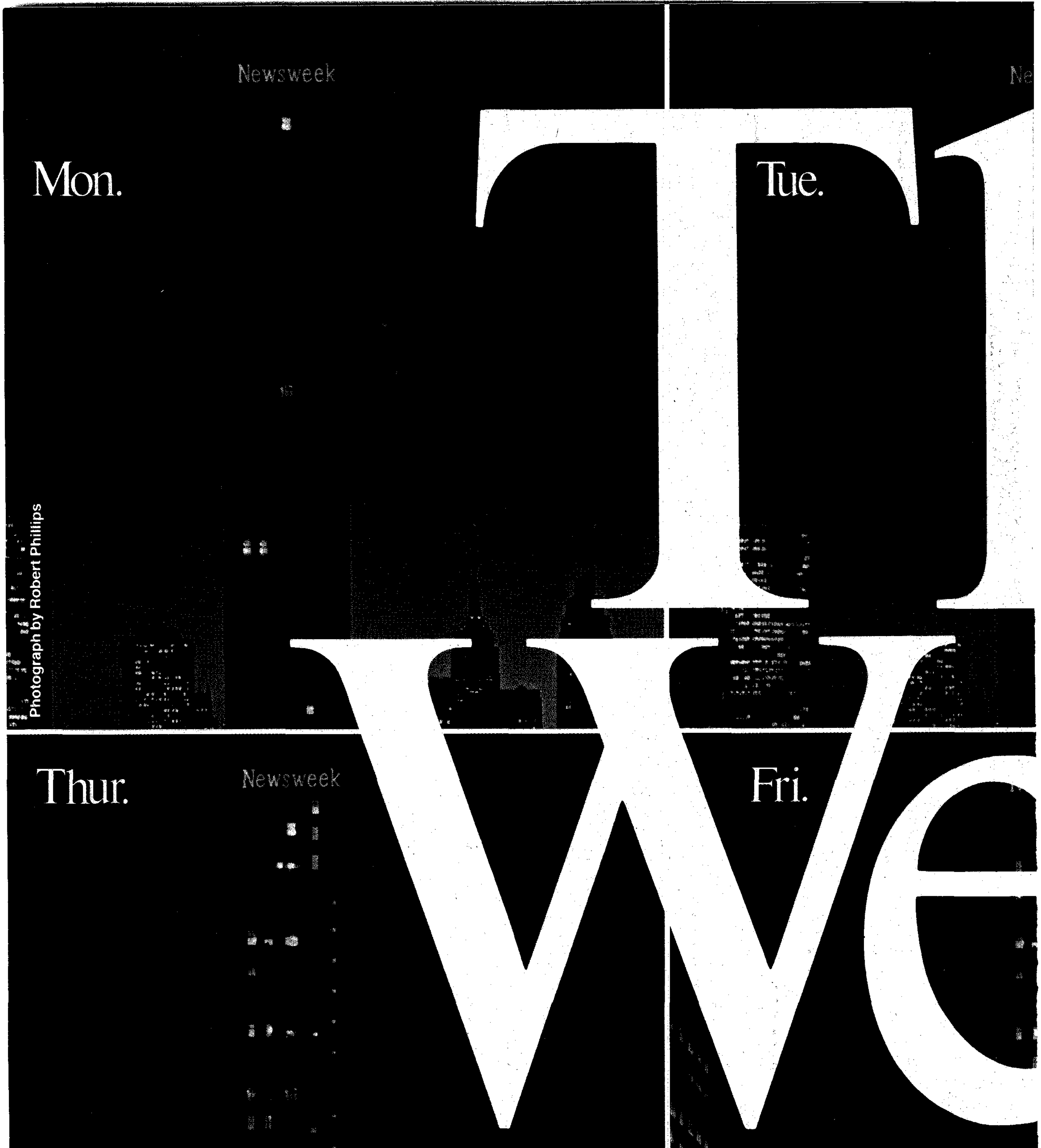


Photograph by Robert Phillips

We'll stop at nothing to illuminate it.

The work week.

It's five days long. In the normal world.

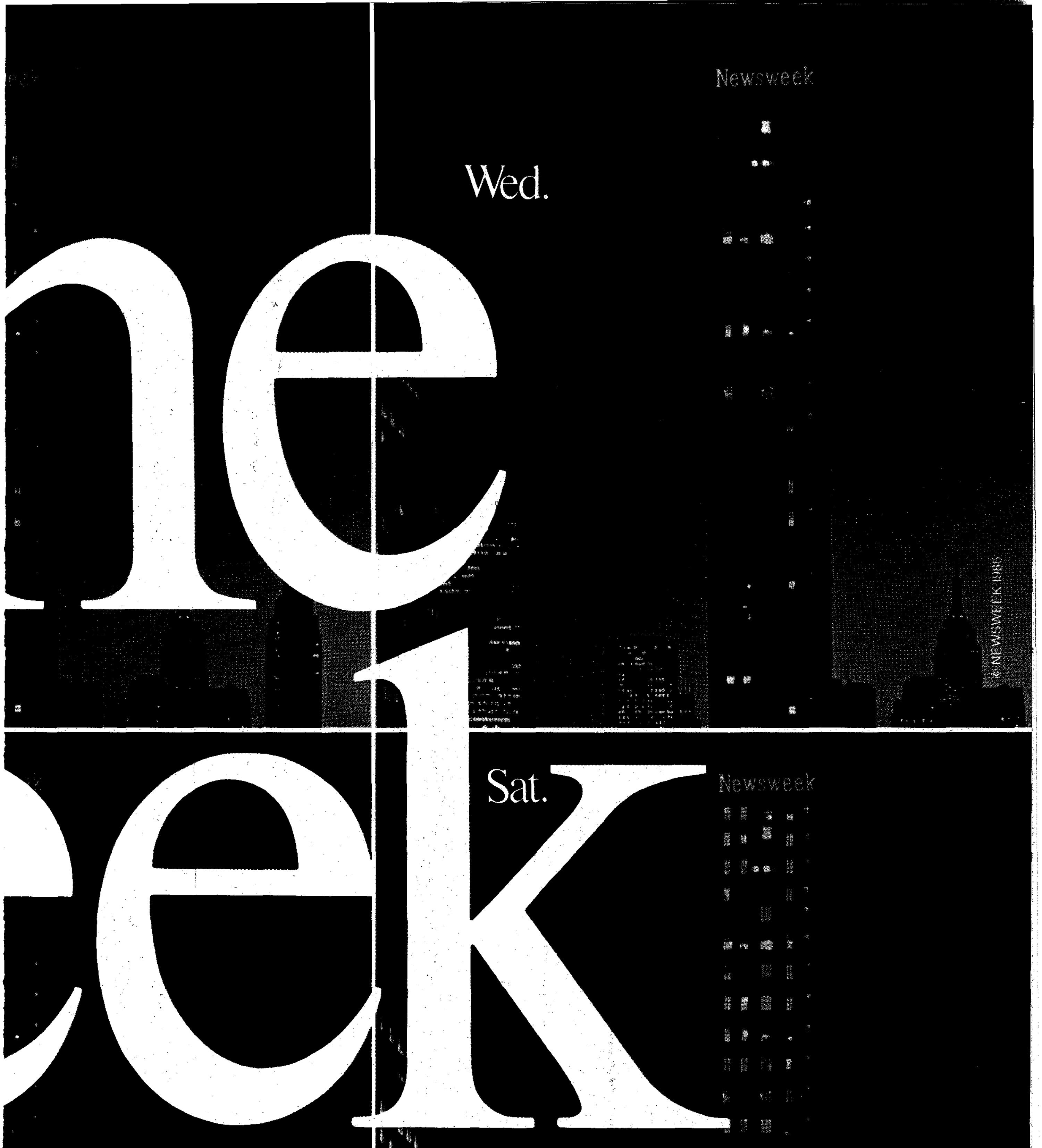
But our world is news. And our week is far from normal.

The news week of Newsweek runs from Monday until Saturday night when we put the magazine to bed. Except, we don't go to bed.

Because when a story breaks on Sunday, we have to be ready. We have to be ready to stop the presses. To turn on a dime. To take a major news event and piece it together even as it is breaking.

Yet, unlike a newspaper, our long week gives us the advantage of not only being immediate, but reflective as well.

It affords Newsweek reporters the time to scratch for the story underneath the story. To depart from horse race journalism and



arrive at analysis. To go beyond the simple facts to reveal the human issues. To tell people why.

The lengths we'll go to do this are evident each week in Newsweek. When the government wouldn't let the press into Grenada, our photographer got into Grenada. When the presidential candidates began the campaign trail, it was our reporters who went the complete distance—by living with them for a full year.

Our weeks haven't gone unnoticed. In fact, Newsweek has won over 600 awards for excellence in journalism. More than any other newsweekly.

Which confirms what we've believed all along: when you work into all hours of the night, you eventually have your day.

Nobody gets you into the news like
Newsweek®

Mon.
Tue.
Thur.
Fri.

© NEWSWEEK 1985

The week we had to write in a day.

Some weeks, it takes less than a week to write Newsweek.

But not less effort.

The Marine massacre in Beirut was one of those weeks.

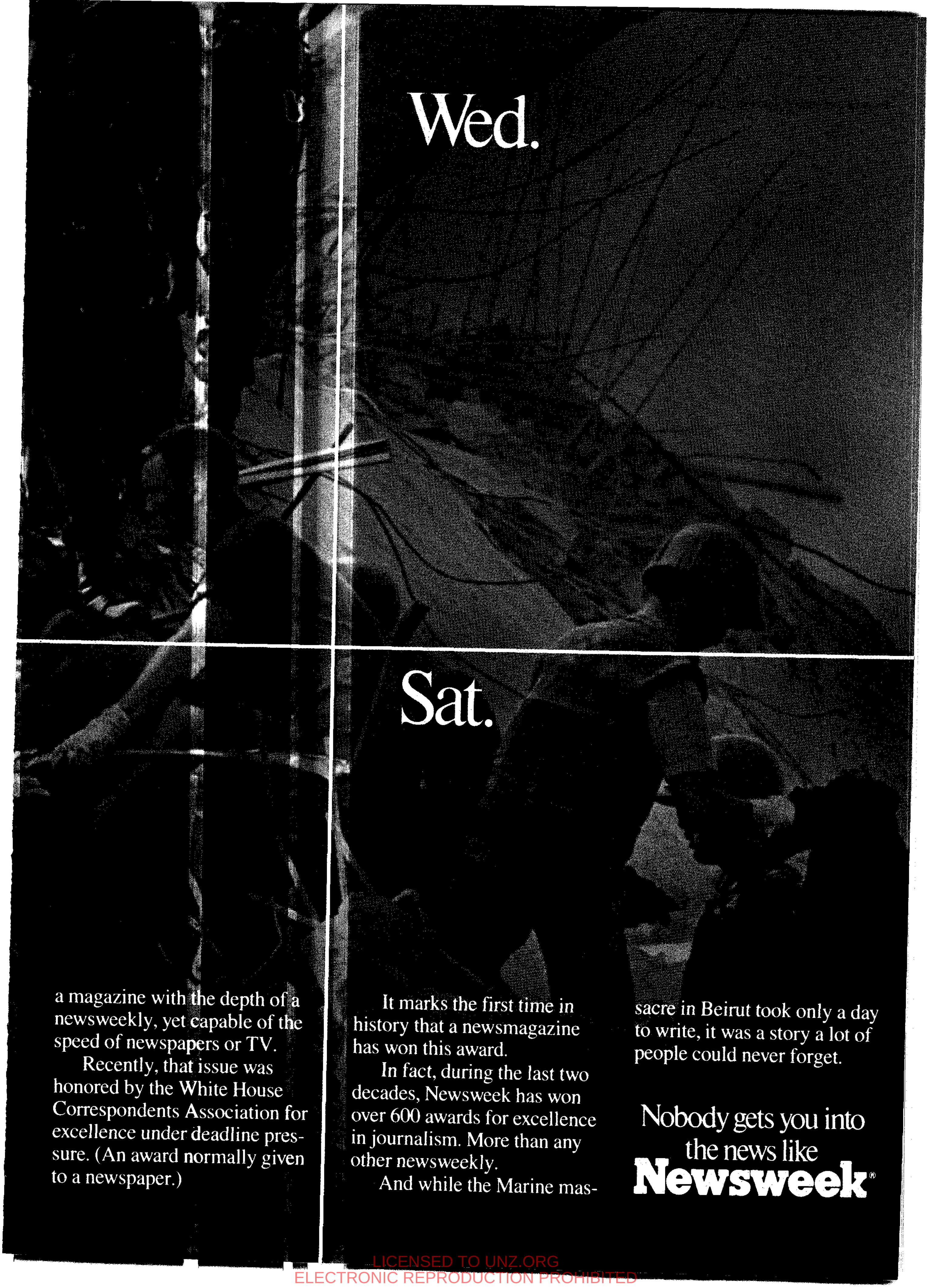
Normally, Saturday night is when we put our next week's issue to bed. But the Marine massacre in Lebanon early on that Sunday morning was a rude awakening.

Minutes after the shockwaves had subsided, Newsweek assigned a team of reporters to the scene. Back at the magazine, we stopped the presses on our issue due on the newsstands the following day.

As the details of the tragedy became clear, we scrapped our cover story and wrote the story we wished we never had to write.

We were the only newsweekly to bring you that story the very next day.

It was Newsweek at its best:



a magazine with the depth of a newsweekly, yet capable of the speed of newspapers or TV.

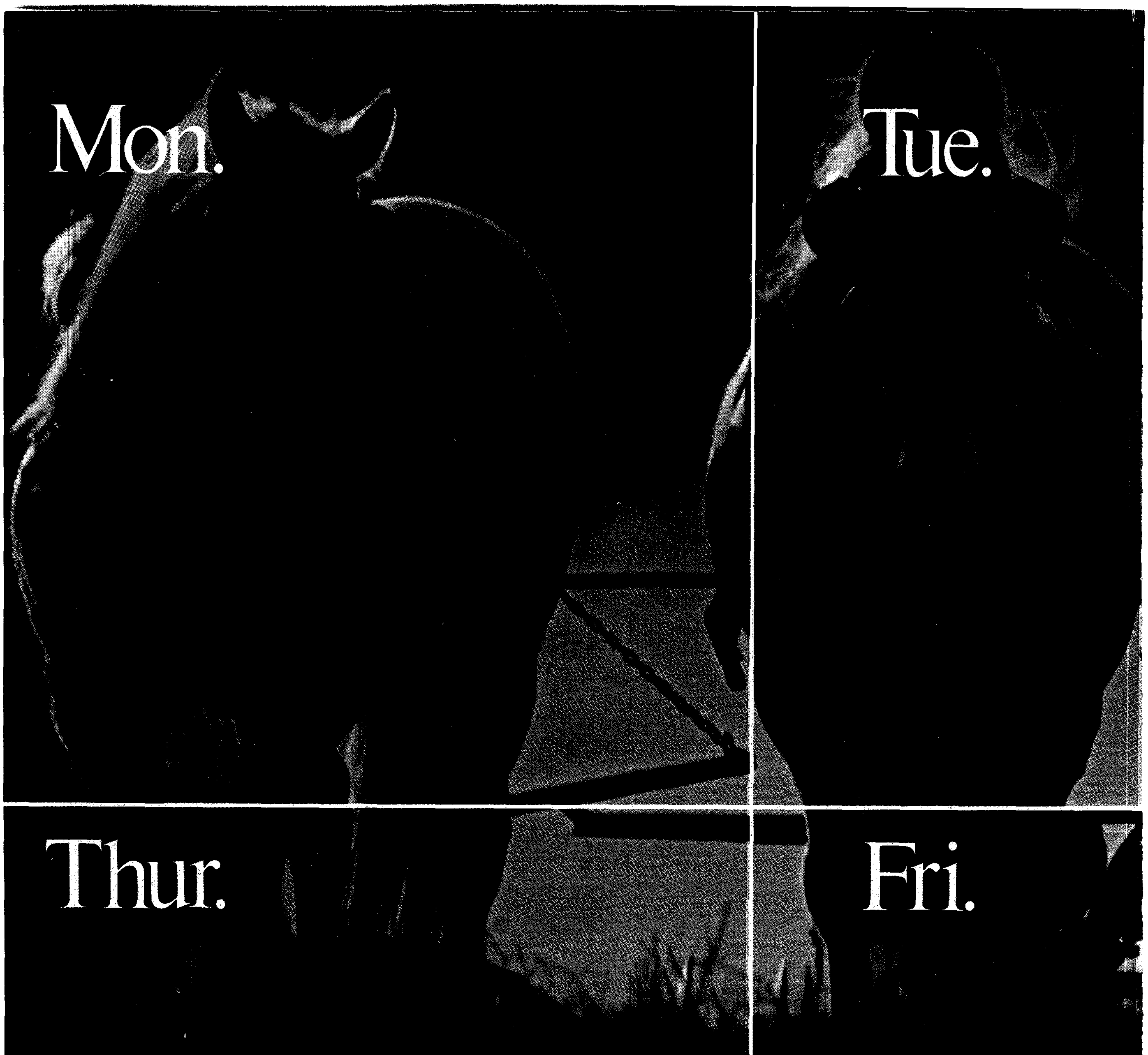
Recently, that issue was honored by the White House Correspondents Association for excellence under deadline pressure. (An award normally given to a newspaper.)

It marks the first time in history that a newsmagazine has won this award.

In fact, during the last two decades, Newsweek has won over 600 awards for excellence in journalism. More than any other newsweekly.

And while the Marine massacre in Beirut took only a day to write, it was a story a lot of people could never forget.

Nobody gets you into the news like **Newsweek**®



The week that took 50 years to write.

Some issues of Newsweek take a little longer to get out than others.

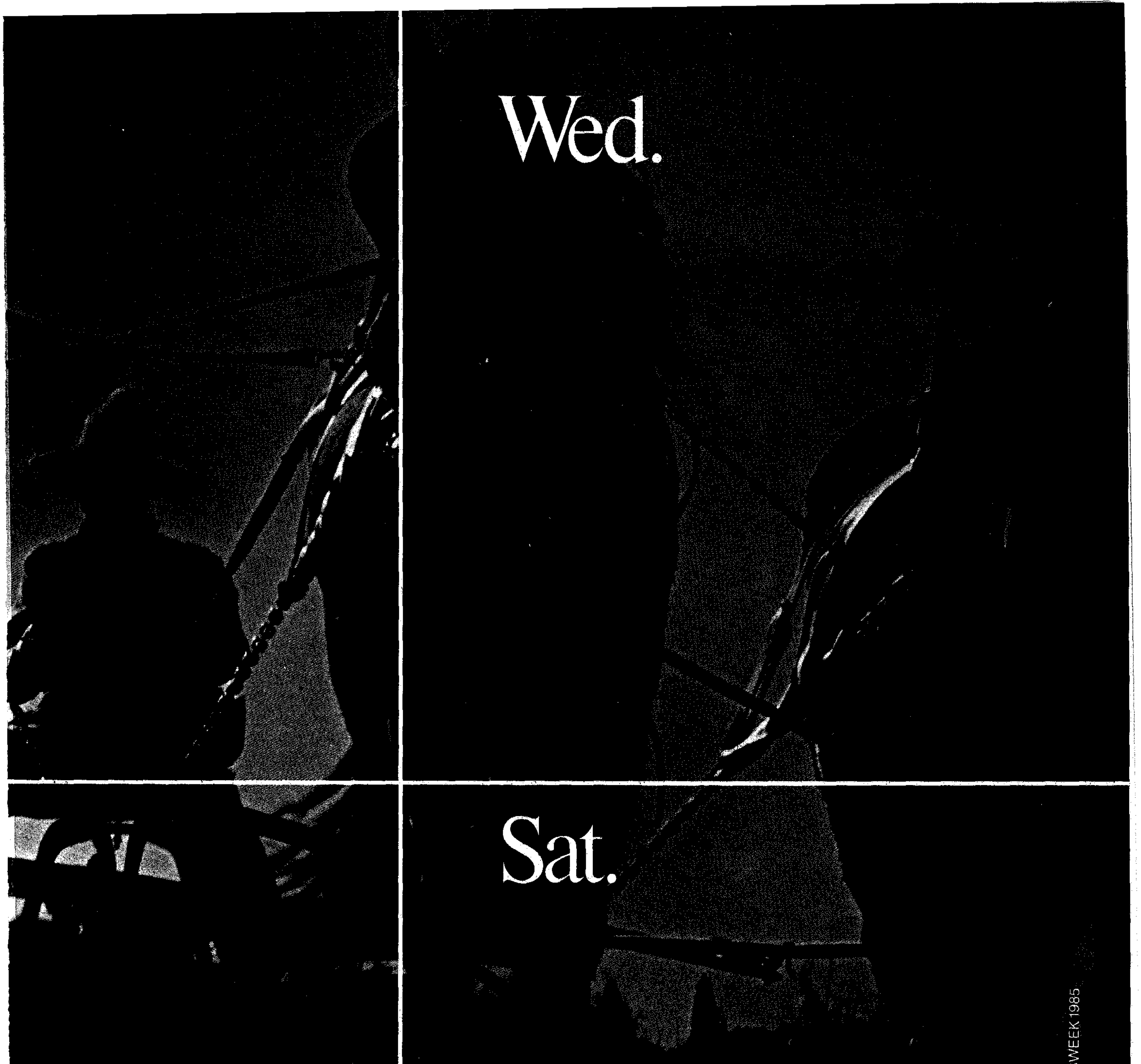
For our 50th anniversary issue, we decided we weren't going to rehash the news of the last half-century, but rather re-examine it.

For over 50 years, Newsweek had covered the people making the news. This time, we decided to take a look at the people who had actually lived that news.

The common men and women who were touched by the news. Shaped by the news. Whose very lives were changed by the news.

We selected a typical American town, Springfield, Ohio. There, we chose five American families. And sent a team of reporters to unearth the last 50 years of their lives.

The resulting saga took more than a year to research and write.



© NEWSWEEK 1985

It was Newsweek at its best: in-depth, insightful, in perspective.

That issue was honored by the American Society of Magazine Editors last year when it was chosen as a finalist in the National Magazine Awards.

The National Magazine Awards are the highest honor an American magazine can receive. To date, Newsweek has captured more of them than any other newsweekly.

In fact, during the last two decades, Newsweek has won over 600 awards for excellence in journalism. More than any other newsweekly.

Which goes to prove one thing: when you spend 50 years writing the news like no one else does, you can receive some nice news, yourself.

Nobody gets you into the news like **Newsweek**

Media/Edwin Diamond

TAB MAN

The New Editor at the *News*

WHEN F. GILMAN SPENCER RESIGNED AS editor of the Philadelphia *Daily News* last summer to become editor of the New York *Daily News*, the staff he was leaving behind put out a special twelve-page internal edition of their paper, with a 186-point headline: N.Y. WINS!

The rest of the page—the Philadelphia paper, like the New York *News*, is a tabloid—was taken up by a huge photo of the tall, gray-haired, 59-year-old editor, the sleeves of his white Brooks Brothers shirt rolled up, his size 11D wing tips draped over a desk. Spencer has a phone cradled to his ear, re-creating, in tabloid style, the moment when he told James Hoge, the newly installed publisher of the *News*, that he would accept the job of editing America's biggest—and arguably shakiest—metropolitan daily.

The staff paper, with its insiders' tales of Spencer's nine-year tenure in Philadelphia, makes intriguing reading for any New Yorker who cares about this city, about the kinds of journalism it's getting, and about the future of the *Daily News*, which was on the market just a couple of years ago. Publisher Hoge and the business side have the monumental job of solving the paper's economic problems—of completing the current painful shift in production from midtown Manhattan to printing presses in Brooklyn and the suburbs, a move that until recently resulted in earlier press runs and a four-star sports final often with no final sports; of getting the delivery trucks to run on time (or at all); and of holding on to Alexander's and the other big display advertisers who may be restless about circulation guarantees. But Gil Spencer oversees the day-to-day job of collecting and writing the news—in his own words, of "putting out the basic f------ paper." His ideas of the news, the *News*, and the audience will determine to a great extent what the paper will look like. Because those ideas flow, naturally enough, from his own image of an editor and journalist, it seems safe to predict that Spencer is going to make a size 11D imprint in this town.

From the testimony of the Philadelphia staff, New York won a contradictory, complex, volatile, profane, introspective, outgoing, driven, emotional personality: a Groton boy who skipped college; a Main Liner (his full handle is Frederick Gilman Spencer III) who loves to bet the horses at lunch-bucket tracks like Monmouth, Keystone, and Delaware Park; a Pulitzer Prize winner—for editorial writing, no less—whose newsroom language can be raunchier than Richard Pryor's onstage; a sentimental boss who lavishes praise on reporters, while letting everyone know that when it comes to editorial decisions, "this is not a democracy." A copy editor at the Philadelphia paper recalls that in their first encounter Spencer held up a major story to make some final phone checks on the piece himself at 2:30 in the morning. "Gil was like all those Chicago newspapermen I had read about in college," the copy editor says.

DAILY NEWS
CITY HAS NEW GAME: RATE YOUR CABBY

F. Gilman Spencer: *"I am not an intellectual."*

By his own testimony, Spencer enjoys the *Front Page* image. "I am not an intellectual," he says. "I am not even a careful man.... I am a tab man." Tabloids, in fact, have largely been his professional life. Before the Philadelphia *Daily News*, he put in eight years as editor of the *Trentonian* in New Jersey, and before that he worked on several Philadelphia and suburban papers and on TV.

Initially, he had doubts about the wisdom of coming to New York. The Philadelphia paper is part of the smoothly managed Knight-Ridder chain, and Spencer was jumping ship to sail into the Bermuda Triangle of so many journalistic hopes on East 42nd Street. The decision to accept Hoge's offer "indicated to some people that I was a candidate for a saliva test," he says, only half smiling.

In Philadelphia, Spencer wrote a regular Monday column called Letter From the Editor. His pieces could be intensely personal; for example, he was divorced from his first wife and both of them remarried, but when she died, he talked about his feelings for her in his column—something the *Front Page*'s Walter Burns would never do. Spencer still sees himself as a writer, and says he may eventually do a column in the *News*. He has already taken a hand in the page-one banner headlines, every editor's favorite game. RONAWAY!, the *News*'s headline the morning after the November elections, was Spencer's, and a deft one. SAY IT AIN'T SO, JOE, the line after Joe Namath's marriage was announced, was another Spencer head, and it betrayed an out-of-towner's mistaken belief that Namath, a dimming memory of the 1960s, was a major contemporary New York icon and newsstand draw.

Overall, though, the page-one banners and the lead-story selections have been jazzier than they were during the regimes of Spencer's two immediate predecessors, Michael J. O'Neill and James G. Weighart. O'Neill's achievements at the *News* during the 1970s lay in other directions, such as his editorial efforts to reach out to women, non-whites, and constituencies other than the *News*'s traditional audience of Irish and Italian New Yorkers. Weighart, the Washington bureau chief called up to preside during the Troubled Era (1982–84), had little time to spend around the seventh-floor news desks.

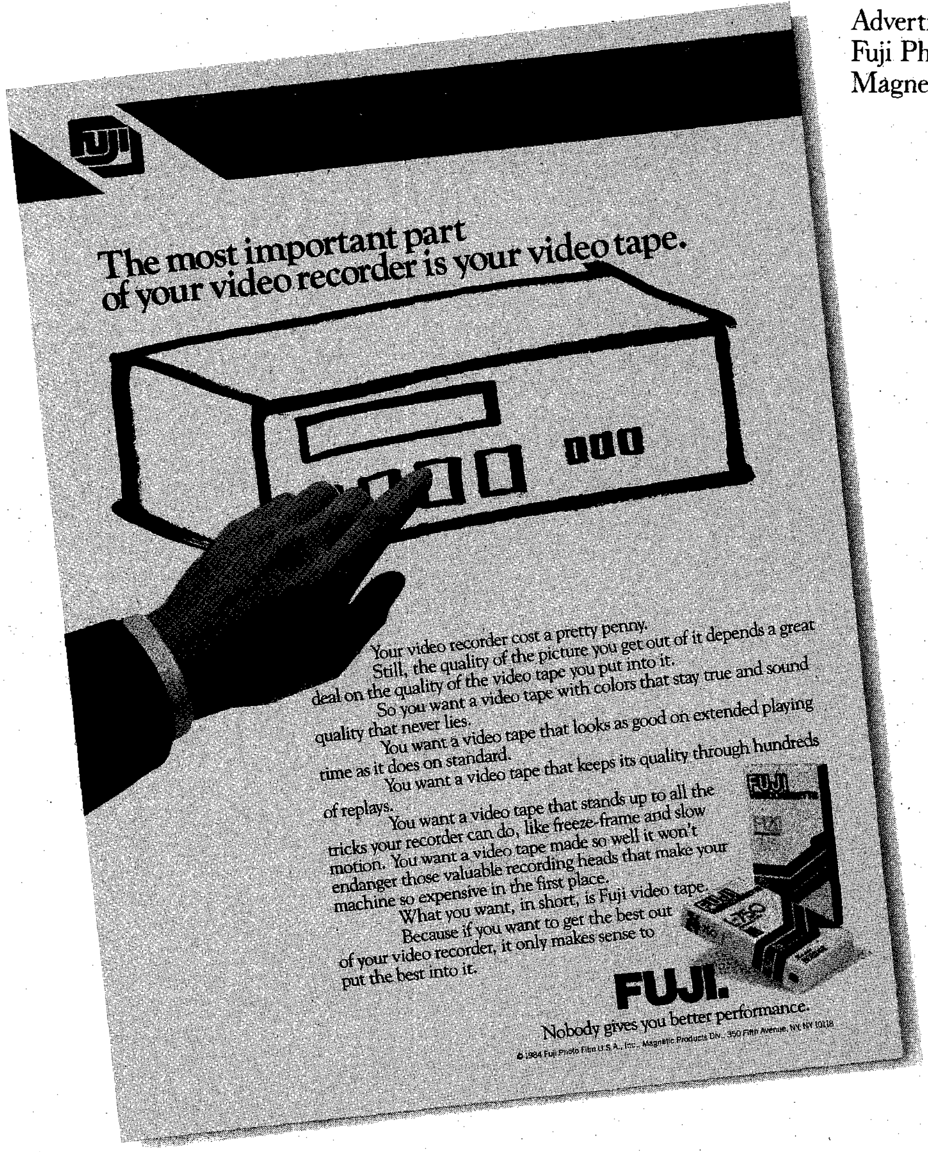
Spencer will certainly get progressively more involved in page-one play as he takes on the New York *Post* splash for splash. But his energies have so far gone into hiring his own team of editorial managers, setting an overall direction for the paper, and, in his words, "getting our hands on the damn machinery of this place." In less than four months, he and Hoge have put their choices in more than half of the top editorial positions on the paper. The new managing editor is James P. Willse, 40, a New Yorker who

Photograph by Jon Love.

weekly

“People fits Fuji’s dual-audience concept 100%.”

—Gene Kern
Advertising Manager
Fuji Photo Film USA, Inc.
Magnetic Products Division



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“From the beginning, video tape was considered a male-purchase item,” says Gene Kern of Fuji. “But today, more and more women are buying our product.

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Kern points out the growing sales of video cameras as another factor affecting video tape marketing.

Citing birthday parties and other family events as perfect videotaping opportunities, Kern says, “Video tape is becoming more of a mass merchandise item—like conventional photographic film—which is why People, with its mass reach and dual audience, is so important to Fuji.”

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SELECTION

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went upstate to Hamilton College and Columbia journalism school and most recently was managing editor of the San Francisco *Examiner*. Spencer did not know Willse before talking to him about the job, but two other top editors come from Philadelphia: The new business editor, Steven W. Yahn, 37, was deputy business editor of the Philadelphia *Daily News;* and Michael Pakenham, 52, the new editorial-page editor, had been at the Philadelphia *Inquirer* since 1966, running its editorial pages for the last thirteen years.

Within the *News*, Spencer promoted Anthea Disney, 40, an Englishwoman and member of the features department, to features editor. "That's D-i-s-n-e-y, 'Disney,' as in Disneyland," Spencer says, "and sometimes our features department has looked like that."

It's no secret that Spencer and Hoge are looking for a new editor for the sports section, one of the two or three keys to tabloid success. "We've got to bring in some real power," Spencer says. The present sports editor, Larry Fox, knows that the job has been discussed with a number of editors, including John Walsh, formerly of *Inside Sports.*

In addition, Spencer is planning to hire a Sunday editor. Already, he's formed a task force for the Sunday paper, the *News*'s Vietnam for nearly a decade, having lost more than a million readers since 1975. Spencer and his editors are also re-evaluating all the beats. While their ideas are under wraps for now, a few directions are evident. The new Tuesday Business section is being given more space and resources, and celebrity-oriented features are another high priority.

All these changes have reinforced some staff fears. The deathbed rescue of the *News* in 1982 was made possible in large part by the production move and by real-estate deals, union concessions, employee buy-outs, and other cost-cutting. "There was an overlay of terror," an editor says. "People had their personal careers to think about while they were trying to put out a paper every day." Spencer has had to deal with what he calls the "psychological mess"—as distinct from the production mess. The old-line *News* people are wary. "He's doing okay," a writer told me, "but let's not go overboard yet." In truth, the hard part for Spencer and the *News* comes now—as he addresses the shape and substance of the paper each day.

The paper he took over filled its pages with a lot of the obvious. There was surface coverage of the most compelling stories, particularly crime stories, "the Old Dependables of the news," Spencer says. "They come along like trolleys, and you can regularly fill the whole paper with them." The publication he envisions will offer a "richer mixture . . . that will serve all the interests of the reader."

Like Hoge, Spencer steers away from business-school babble about market segmentation. "If you start looking up-scale or down-scale, or, like a schizophrenic, in both directions, you get lost," he says. "In that direction lies madness. We've got to put out a paper everyone needs."

While Spencer says he's satisfied with the "absolutely top level" crime stories the paper has been able to cover since he took over—the Mayflower Madam, the Tudor City killings, and the subway vigilante ("Even the *Times* put that on page one"), he still thinks there are other good stories out there.

Spencer's vision of the *News*, above all, is of a paper with a serious, hard-news base. With that established, he says, "we can turn the lights on—the columnists, the comics, the sports, the excitement that makes the day more fun."

The street wisdom is that the *News* has about eighteen months to show signs of sustained vitality. The payoffs from the production move should be evident then or never, and the union contracts will be coming due the next year. The Tribune Company in Chicago, the *News*'s owner, will be looking at the balance sheets to see what their investment is getting them.

Last week, the *News* filed an interim audit with the Audit Bureau of Circulations. "We wanted to show how our numbers have turned around," says Arthur Wible, the president of the *News* company. The Monday through Friday paper in September 1984 had an audited circulation of 1,346,000, down from 1,395,000 for the same period in 1983. But, says Wible, the daily October–December 1984 figures are 1,390,000, up 30,000 from the 1983 figures. For Sundays, the claimed last-quarter figures for 1984 are also higher than the September figures—1,749,000, compared with 1,721,000, respectively—but still down from the last quarter of 1983 (1,788,000).

At Knight-Ridder, the papers were normally run on a five-year business plan. "We don't have that much time," Spencer acknowledges. So he won't be spending many of his upcoming days at the track.

He and his second wife, Isabel, an editor with the Newark *Star-Ledger*, bought a loft on Fifth Avenue, near 13th Street, recently, and each sets off in a different direction every day. Spencer arrives at the *News* around eight in the morning and spends most of the next twelve hours there. He sees himself as an inside-the-building editor rather than a power luncher around town. Still, he has already met with the mayor, the governor, and a couple of commissioners. According to Spencer, it's all been low-key: "I don't have any wisdom to confer on them—or any wisdom to get from them, yet." ■

In 1985 there will be IDCNY.

FAST TRACK

COMING UP

Space Shot

"SOMETIMES I THINK MORE people know about our space in Switzerland and England than in New York City," says Mark Russell, administrative director of Performance Space 122, at 150 First Avenue. He may be right, but this weekend, when P.S. 122 (an elementary school until 1976) throws its fourth annual benefit, New Yorkers will get a chance to see why the place has become one of the leading forums for new dance and performance art.

More than 40 people, many of whom helped create the space's reputation, will appear in the four shows (two each night, at 8 and 11 P.M.), including P.S. 122's three founders, Charles Dennis, Tim Miller, and Charles Moulton; dancers Molissa Fenley, Karole Armitage, Pooh Kaye, and Yoshiko Chuma; poet Allen Ginsberg; performance artist Stephanie Skura; playwright John Jesurun; and composer-musician Bob Telson.

Russell hopes he'll sell enough $15 tickets to raise $9,000, most of which will go to refurbish the dance floor. Previous benefits have paid for heat, light, and sound systems. AMY VIRSHUP

SOUNDS

HEAVENLY JAZZ

CLOSE TO A THOUSAND PEOPLE FILED INTO the Church of the Heavenly Rest, on Fifth Avenue at 90th Street, on a fading Sunday afternoon in mid-January. They filled the pews and fell silent, their hats and coats piled along the Communion rail. In the chancel, Dave McKenna sat down at a just-tuned grand piano and began to play. As his foot kept the beat, slapping against the marble floor, his hands spun sounds that rose to the top of the church's 90-foot neo-Gothic vault, and the season's fourth Heavenly Jazz concert was on.

Old friends Mulligan, McKenna, Sims, and Cohn

A bit later, McKenna, 54, was joined by tenor saxophonists Zoot Sims, 59, and Al Cohn, 59. The first time McKenna and Sims played the Heavenly Rest was a dozen years ago, after they had been persuaded by their friends Paul and Elaine Weinstein to help prove that "the Devil's music" had a rightful place in a house of God. Now they were performing in one of the oldest jazz series in town.

"I've never believed that jazz has to be played late at night in clubs," said Paul Weinstein, a vice-president at Georgian Press. Weinstein's audience—mostly middle-aged, mainstream jazz buffs who don't get around much anymore—feels the same way. "I'm too old to sit in some smoky club at 2 A.M.," said one man who was swaying in time to Zoot Sims's sax.

Asked what it means to make music in a church, Al Cohn said, "I close my eyes when I play, so it doesn't make much difference where I am." Jazzmen, of course, have little faith in words, and though these men say the place is just another hall, their playing often says something else entirely.

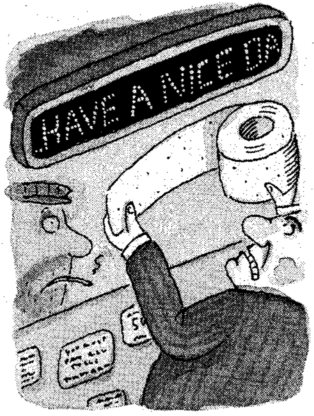
Jon Faddis, for example, once pointed the bell of his trumpet straight up and blew "A Child Is Born" past the carved angels near the ceiling. And when Zoot Sims, now seriously ill with cancer, slid a creamy "Willow Weep for Me" out over the congregation, heads were nodding and eyes were tightly shut, and a kind of sad spirit was at work.

Baritone saxophonist Gerry Mulligan showed up unannounced—"I just wanted to play with my old friends again," he said—to help the others re-create the thick, close harmonies of the old Woody Herman band's "Four Brothers" horn section. As the players swung through "Broadway" and "It's a Wonderful World," the place turned bright: These old friends trading licks could have been anywhere and it would have been heaven. ERIC POOLEY

TRUE TALES

COVER UP

A CABBIE WHOSE CAR IS equipped with one of those infernal Taxigram displays was riding along with a passenger the other night when he heard a ripping sound coming from the backseat. It turned out the passenger always carries a roll of masking tape and uses it to cover the Taxigram screen whenever he finds himself in a cab with one of the blinking things.

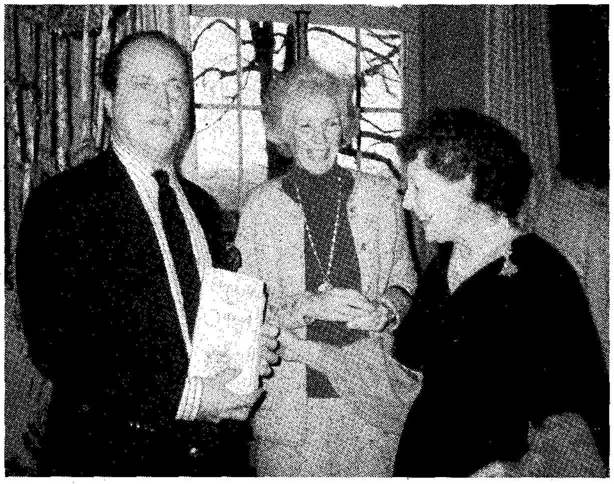


Photograph by Lynn Goldsmith/LGI. Illustrations: top, Guy Billout; bottom, Paul Meisel.

MR. PEEPERS'S NIGHTS: Far Out in Far Hills

MARIO BUATTA WAS LATE BECAUSE HE had put toothpaste in his hair. He'd found an extra dab of blue gop on his counter that looked just like his hair gel and rubbed it on, and that's why he was late picking me up for his trip to Far Hills, New Jersey, to talk to their Garden Club. Mario, who is, of course, a famed decorator, was going to talk about *Bringing the Outdoors In.* As our long black car passed through the stubbly fields of horse country, the "Prince of Chintz" inspected his sock.

"Oh, look, I've got a hole," Mario said, peering in the direction of his suede loafers. I, who usually have an entire toe or two bared to the elements, quite sympathized. "It's the bachelor's curse, Mario," I said.



Mario the magician with fans

We stopped for lunch at a house called Long Meadow. "I'll have a tomato juice," I said sadly to our hostess, Mrs. B. I looked into its deep-red Campbell's depths and thought fondly of its paling and puddling at the edges to that nice watery vodka pink in the old days, before my stay at Swizzlestick Farms.

Mrs. B, who had once worked for Mario, had a grand little house, all yellow and green and sunny, with pink roses, their stems cut way down, of course, massed in bowls, and with that certain immaculate quality of a woman who is house-proud. Mario taped a piece of green chintz to his thumb to get into a gardeny mood as Mrs. P told how her husband once did a display for the Garden Club involving a chamber pot, a plumber's helper, and a green jockstrap. Ann Bowers was there, a well-read woman who would later introduce Mario at the home of Mrs. X, the first wife of one of America's greatest publishing tycoons. She told us about one evening at Mrs. X's when they all played Murder. They drew cards and someone was the detective and someone was the victim and everyone hid in the endless rooms until a bloodcurdling scream rang out. Another evening when the staff was off, Mrs. X's friend Eric the Impresario had to cook, so he put an inflated rubber man at the table in his place. Mario and I could barely fork up our meatballs at that one. I reached for my glass. Water. Someone must have advised Mrs. B of my problem.

"I saved that book for you," Mrs. B told Mario as we left, handing him a copy of last year's Social Register discreetly hidden in a shopping bag.

We passed through some gates and up a long driveway that reminded me at once of Manderley. Ladies were getting out of cars looking as if they had just left the Country Clothes shop of the old Lord & Taylor and were about to go for a salad at the Bird Cage. There were some old beauties with strong original noses and brows and real gray hair. They looked like first wives who were good enough to survive, women who knew gardens and potting sheds and all about "pinching back" and "forcing." We stepped over the Christmas lights and under the plastic icicles and snowflakes and were whisked into the drawing room with wallpaper painted for Louis XV that had a story.

"This looks just like a room painted by David Payne," said Mario, who was right. Anyone who has ever walked into an unfamiliar room with Mario Buatta has seen his Secret Service man's eyes do a sweep, hopping up a bookcase, down a chair leg, racing sideways to a lampshade, all while he is talking. Much to my chagrin, I once saw him doing this in my own living room, taking in the lamp cord that had split into halves, the dust balls crouching under the rejects of economical Presbyterian generations, deciding whether he should tell me the truth, which he did not.

"We didn't know if Mario would like this house," said one of the ladies nervously as we moved into the Gothic Room, an entire stone cathedral with stained-glass windows, a carved stone squirrel munching acorns, and a wood balcony, over which Eric, as "victim," one night had draped himself. For some reason, though Mario does these Slip In and Slide Show talks all the time, he was nervous and had to resort to the advice he once was given, to "just go out there and make believe you are talking to a bunch of cows."

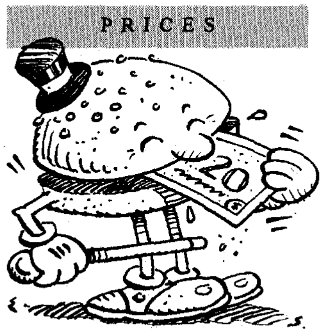
"I'm-a write-a book-a," he said, holding up his prop book. "I title-a my book-a *Bringing the Outdoors-a In-a.*" Now, half the ladies were looking around trying to figure out if this was possibly a joke, because it wasn't fair to laugh if the man really did talk like this. "I take-a de orders out-a-side-a later," he said, and he opened his book and a bunch of dead brown leaves fell out on Mrs. X's floor. (He had explained the joke to her beforehand, and she had merely said, "It's very Japanese to have leaves on the floor.") So they laughed, and he continued in his regular voice, pulling out his "notes," eight feet of heavily scribbled, crumpled, and taped yellow pages. Since the women of Far Hills (unlike those in Greenwich, who got quite alarmed when he carried on like this) have a highly developed sense of the antic, they liked this, too, and his green chintz thumb and the toothpaste-in-his-hair story. They also would have liked Mario's monkey postcards and the way he has been known to leave notes for his hosts like "The dinner made me sick and the wallpaper made me sicker. Mrs. So-and-So called to say she was up all night with food poisoning."

He explained he grew up frustrated—it was in Staten Island—because he lived with glass and chrome in modern "dead rooms." He was eleven when he started to rearrange the furniture and twelve when he bought his first antique, a Sheraton writing desk for $13, which he paid off in installments of 50 cents and which he later saw in the Winter Antiques Show at the Armory—he is the chairman—for $4,200. He showed slides of jobs he had done, starting with his own apartment.

"I live with mountains of dust. I'm crazy about it. It builds character," he said. His place had (*continued on next page*)

Photograph by R. Eric Gustafson.

PRICES



HERE'S WHAT A HAMBURGER for dinner costs around town these days:

☐ At the Viand Coffee Shop (673 Madison Avenue), $2.40.

☐ At Serendipity 3 (225 East 60th Street), $4.75.

☐ At Beefsteak Charlie's (1655 Broadway), with fries, $6.29.

☐ At the "21" Club (21 West 52nd Street), with vegetables, $20.50.

☐ At America (9 East 18th Street), with fries, $5.95.

☐ At McBell's (359 Sixth Avenue), with fries, $4.25.

☐ At Jackson Hole (521 Third Avenue), $2.65.

☐ Quarter-Pounder at McDonald's (729 Second Avenue), $1.69.

AMENITIES

FUR YOUR OWN PROTECTION

CHECKING A COAT AT Visage, the oversize dance club on far West 56th Street, demands a little more effort than at most places around town—if the coat's a fur. After making it through the door, a guest must sign the fur in and give a brief description of it (Revillon notched-collar mink trench coat, for instance); on the way out, a receipt must be signed.

The policy, in effect since the club opened last May, may be unusual in New York, but it's common practice in Europe, says Frank Lynch, managing director of Visage.

The idea, he says, is to protect the patron from a common scam.

"Say you're coat-check number 216 and you've got a $4,000 mink, and someone behind you with a $60 cloth job sees what you're checking," says Lynch. "She can figure out the number—they're given out in order—and pretend she's distressed. She tells the young, inexperienced attendant the number she remembers and describes the coat. I've heard about it happening."

Coat-check operations are covered by insurance, but "when it comes to furs, often you can't replace the sentimental value," says Lynch.

The system seems to work: Lynch says customers don't seem to mind the precaution, and nobody has yet left Visage without the fur she came in with.

BERNICE KANNER

MR. PEEPERS'S NIGHTS

(*continued from previous page*) an encrusted look with which I was not entirely unfamiliar, collections on collections massed to "make a statement," into which he admitted he stuck an occasional Azuma piece, and stacks of books like my apartment had, though his lacked the touch of 1974 newspapers in between.

Sometimes, he said, he brings clients up there, leaves them sitting with photographs of his work, and hides behind a screen to hear what they are saying.

He told about when he was a design student going to Rose Cumming to help out for $10 a day and how she would sweep you out with a broom if she didn't like you. In her dining room, with its black marble floors and flaking mirrored walls, silvered woodwork, silver gauze curtains, glazed blue ceiling, and red lacquer Queen Anne chairs, she would serve him tuna-fish casseroles.

Then Mario showed the homes he had done, most of which looked like the duke had just gone out to bag a few birds, with his trademark tea-rinsed botanical chintzes and walls glazed strawberry-pink, pale shrimp, watermelon, corn-yellow, or apple-green, the paintings of the alert King Charles spaniel school hanging from stretched taffeta ending in bows, their flower plates and cups, cabbage tureens, painted trellises and gazebos. He said they should look like the ongoing projects of people who travel and get left things by their families, instant heritage in six expensive months.

Mario said he likes all the chairs to talk to one another and to the sofas and not those "parlor-car arrangements" with two sofas flanking the fireplace and a table with two chairs at the other end, creating two Siberias. He also doesn't like the "ballroom arrangement," with everything slammed against the walls and an empty space in the middle as though you are going to throw a dance right away.

In one apartment, he showed an eighteenth-century Korean table and spoke of the "hieroglyphics" on it.

"Those are Chinese characters," said our hostess.

"Good for you, Lila," said a voice.

After the talk, Mario faced many well-bred assaults on his person.

"I will fight the crowds for you," Mrs. X offered. I forced Mario to pop a grape-size brownie in his mouth and go off to look at the house with Eric the Impresario-in-Residence. It was one of those eccentric mansions, half-castle, half-ruin, untouched by fad or time, running in period from medieval to the eighteenth century to the 1930s, when it was built and time stopped.

It was full of a sense of grand folly and whim indulged. Crystal grapes dripped from stainless-steel basket lights in the dining room, there was a round room and a vaulted library with a French gold-beaters table in the center. This was a house that had never heard of glazed walls, there were cracks and chips, and yet, under it all, a magnificence as durable as its owner's, still a beauty with the grace and lively concern of a Colonial Dame of America, which, indeed, she was. I admired her hanging basket lights.

"My architect made them," she said, urging me to eat another tea sandwich as we stood in front of her seventeenth-century mantelpiece. "I bought it in Paris for $30," she said.

"You build the walls around the furniture, and I had all the furniture," Mrs. X said. It's really the only way.

Photograph by Jonathan Becker. Illustration by Elwood H. Smith.

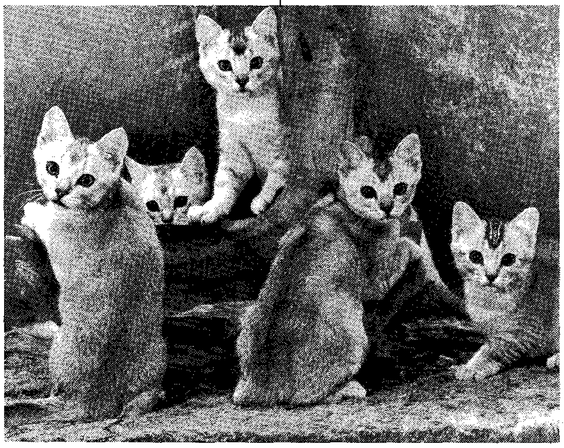
RUTH RECOMMENDS

BY RUTH GILBERT

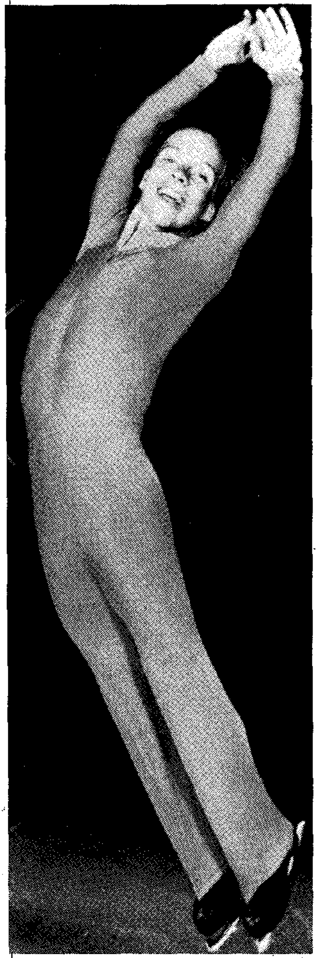
Moves, the Robbins ballet without music, is performed by the New York City Ballet at the State Theater January 25 through 31 and various dates in February.

'OTHERWORLD'
Jonna Lee stars as a young woman who finds herself marooned in a parallel universe. This new fantasy-adventure series premieres January 26 on Channel 2 at 8 p.m., and if sci-fi is your pleasure, enjoy, enjoy.

INTERNATIONAL CAT SHOW
Eight hundred cats compete at Madison Square Garden January 25 through 27, and the judging takes place in twelve rings. Just look at those pampered darlings! All five are Shaded Silver American Short Hair pussycats.

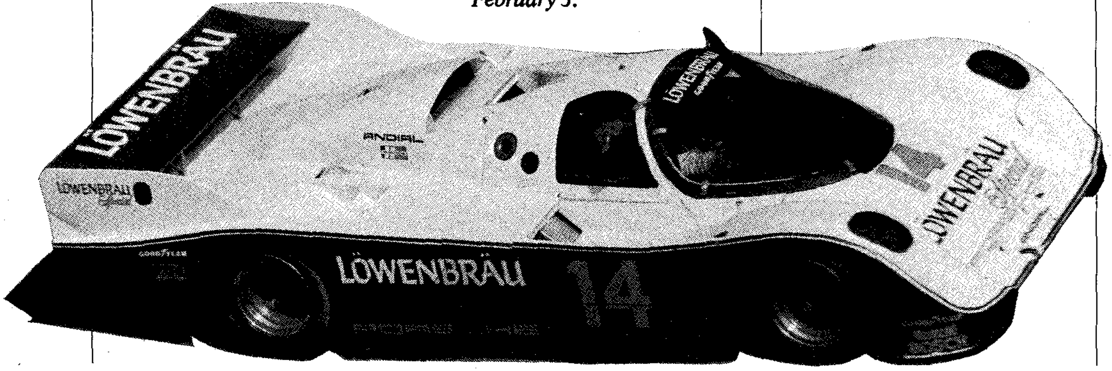


'ICE CAPADES'
Scott Hamilton (below), Kitty and Peter Carruthers, and Elaine Zayak make their New York City debuts at Madison Square Garden January 30 through February 10.



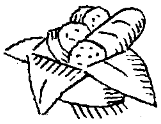
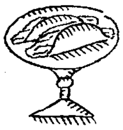
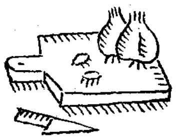
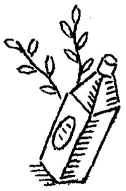
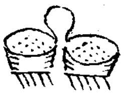
PATTI LA BELLE
The queen of rock 'n' soul returns to the Gershwin Theatre January 29 through February 10, backed by a full orchestra, for an evening of music, song, and style.

INTERNATIONAL AUTOMOBILE SHOW
The Coliseum blossoms forth with sundry cars for the new year—both exotic and homegrown varieties. This Porsche 962 has a 650-horsepower engine. The show lasts through February 3.

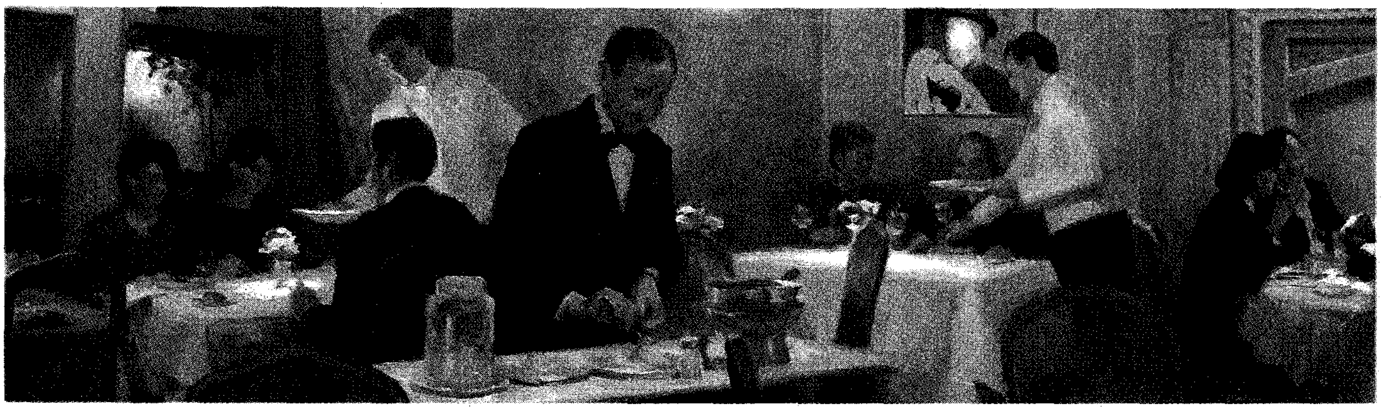


Photograph, bottom: Geoffrey Hewitt.

THAT'S ITALIAN

BY GAEL GREENE. PART ONE.  NEW YORK HAS MORE ITALIAN RESTAURANTS THAN ANY OTHER KIND—AT LEAST 2,000  BY EDUCATED ESTIMATE. NO ONE HAS EVER EATEN IN ALL OF THEM,  BUT OUR INSATIABLE CRITIC HAS SAMPLED SCORES FOR THIS DEFINITIVE SURVEY.  HER FIRST INSTALLMENT: THE GRAND,  THE HOT, AND THE NEW.

PAINTINGS **BY MAX GINSBURG**



THE GRAND

LITTLE PROFITEROLES OF CREATIVITY, NEW taste fixations, and simmering ambition have transformed the Italian-restaurant scene in New York since "Honor Thy Pasta," my last marathon tasting of grand Italiana, reported here in 1972. What an innocent moment that was. Buffalo had not yet conspired to send their mozzarella to the New World. Radicchio had not yet been coaxed from the dust. And duck and smoked salmon were too hoity-toity to become involved with the likes of spaghettini.

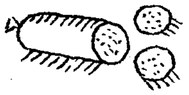
If the strict traditionalists among Italian restaurateurs feel a bit exploited these days, it's no wonder. A vast infiltration of French and American chefs are doing arcane magic with homemade angel's hair, and insolent, delicious perversities with ravioli. There is no frutta di mare I've ever tasted as ethereal as les tagliatelle aux fruits de mer at Maurice, and few Italian-dreamed confections are as transcendent as les rigatoni aux truffes et foie gras from its new Viva Italia! menu. Our Italian feeding fraternity feels plundered. In its seminars and conventions, America's Gruppo Ristoratori Italiani, a liaison of restaurateurs, struggles to codify twenty centuries of *cucina italiana* and figure out what to do with it. Shall they be regional? Dare they be daring? There is a healthy suspicion of *la nuova cucina.* It takes a thick hide to launch kiwi risotto. It takes a chef of grace and taste and superior skills to reinvent, to adapt brilliantly, to borrow with dazzle, even to create.

That's why our Italian restaurants are mired in fatigued sauces. It must be deadening to do the same 25 veal-scaloppine and boned-chicken-tidbit concoctions for two decades. I would fight to the death rather than give up pesto sauce (though why attempt it out of season?) or fettuccine Alfredo. But there are hundreds of underexploited pastas in the regional repertoire—I know because I read Waverley Root's *The Food of Italy* instead of eating when I'm slimming. And if the tomatoes taste like polyester, why must we eat mozzarella with tomato? Why not mozzarella and roasted red peppers—or braised eggplant?

After wading through a thicket of soggy fried zucchini and seas of insipid marinara, having scaled Everests of wet noodles, even succumbed to the ultimate weapon—the earth musk of white truffles, the mystical tartufi . . . I must confess that my favorite Italian restaurant is still Le Cirque. Oh, but it *is* Italian. That antic dining room, the rollicking seduction. Yes, the chef is French, the menu devotedly Gallic, but no one has white truffles so early in the fall as Sirio Maccioni. No one stalks the wild porcini more fervently, turns out a more delectable spaghetti primavera, kisses hands with more discreet devotion. Lunch a few weeks ago began with a dab of caviar, buttery Parmesan toast of thick country bread, and fettuccine with a maniacal shower of heady fungus from Sirio's last precious seven kilos of truffles. Then, time for bollito misto. The chef calls it pot-au-feu—melting brisket, tongue, veal's head, sausage, poached chicken, and root vegetables—and serves it with a tangy green sauce and mustard-tinged fruit, mostarda di frutta. By any name, that's bollito misto.

There have been moments of bliss: a supernal rack of veal and a perfection of adolescent chicken at Parioli. The shock of tartufo'd bresaola and mascarpone-enriched tonnarelli with truffles at Bravo Gianni. Barbetta's beautiful bollito misto. Sistina's balsamic-vinegar-perfumed paillard of veal. Felidia's tripe in vinaigrette, its fuzi with bitter broccoli and sausage.

The "Grand" and "New" restaurants reviewed here are listed in order of my affection: 💋💋💋💋, extraordinary; 💋💋💋, excellent; 💋💋, very good; 💋, good. "Hot" restaurants are rated by temperature as well: 🔥🔥🔥🔥, incendiary; 🔥🔥🔥, inflammable; 🔥🔥, torrid; 🔥, simmering. Price estimates are for four courses—antipasto, half a portion of pasta, entrée, and dessert—plus coffee and half a bottle of inexpensive wine per person, and include tax and tip.



PARIOLI, ROMANISSIMO

A GOOD CRITIC VOWS NOT TO LET EMOTIONS color judgment. Falling in love, IRS audits, lost umbrella—never mind. Taste buds must remain pure. Still, I am human, and I wanted desperately to hate Parioli, Romanissimo. Too tiny, too loved, too snotty. Nearly impossible to book a table without personal recommendation. Three times, I'd persevered, gained entry, tasted mediocrity. Now Parioli has moved to its own rich little townhouse floor-through on the moneyed block of 81st between Madison and Fifth. No one would call the sedate trappings inspired, but spots cast brilliant auras on fresh flowers. Everything is quietly elegant, though there's one kinky touch. Flashy paintings star characters named Lady Snake, Blue Angel, and Dr. Thrill, and I find myself offended by a woman's breast mimicking a champagne cocktail, complete with maraschino cherry.

We have been waiting at the bar for more than an hour. True, there's been a misunderstanding. Perhaps we arrived early. The maître d'hôtel scolds us. The bartender ignores us. We must *ask* for a drink. Are we nibbling too many giant macadamia nuts? "If we wait much longer, we should have some fried zucchini," I suggest. The bartender turns away in disgust. Fried zucchini, indeed. A foursome at the bar, good-naturedly sloshed—"Our reservation was for 9:30," one confides—is seated just minutes before us, at eleven. Yes, the kitchen can be slow. A trio of well-heeled real-estate developers seem dazed but content as they exit—"Three hours for dinner," one of them marvels. Yet I see no signs of revolution, not even to protest the tariff here—easily $100 a person. Jessica Tandy and Hume Cronyn bask in the perfume of their $55 fettuccine buried beneath an avalanche of fresh white truffle. Everyone is thin and complacent. December air-conditioning is icy. The staff mood is superciliously serious. I want to hate. But the taste buds rule. Twice now, the food has been too splendid . . . at moments transcendent . . . blurring the insult.

At last, an Italian restaurant where dinner is a classic drama, entrées are a climactic high, desserts a delicious coda. Never have I tasted veal as supernal as the pink velvet of this rack for two with its broccoli purée. A 21-day-old chicken, the evening's adolescent special, could not be more delicate or juicy, skin crisply browned, flesh faintly blushing, the black truffles scarcely necessary, its much-too-intense sauce easily ignored. A brace of luscious rare quail are graced with crunchy potato disks, their peppery aftertaste a stunner.

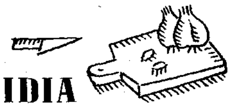
Still, it is possible to strike out here. The captain who touts veal zingara couldn't possibly have tasted it: meat like chewed bubble gum with capers and bits of bell pepper and olive. A mellow Calvados-spiked cream sauce just saves a too cooked breast of chicken. Neither tortelloni—overgrown tortellini—in a basiled tomato sauce with cream drizzled over at the last minute nor an aristocracy of sea creatures in nests of thin capellini pasta is especially moving. And spaghettini carbonara leaves an unpleasant taste of fat on the tongue. But jalapeño'd spaghettini—and homemade trenette noodles with the nuttiness of tender Black Forest mushrooms accented with broccoli flowers—are memorable.

Detail illustrations by Philippe Weisbecker.

Among the starters, there may be nothing brilliant about the hot antipasto—the usual mushrooms, shrimp, clams, some quarters of artichoke—but each element has its own unique, deftly seasoned taste. Red and yellow peppers, roasted and sweetly oiled, and fine mozzarella are wreathed in spectacular salad greens. The cold antipasto varies: a gathering of mussels, perfect asparagus, a bit of vitello tonnato or stuffed breast of veal, hearts-of-palm-and-radicchio salad or palm and chicken in exquisite mayonnaise. For me, the carpaccio is too cold, too thin, too elegant, too tasteless, and an overreduced truffle sauce does nothing for garlicky rounds of cotechino sausage.

There are serious cheeses here, as there ought to be. And serious wines—bottles priced up to $4,000 and a few for $20. Parioli habitués like to let Rubrio Rossi choose for them, something new that might not be on the list. Flourless chocolate cake (like a soufflé that's fallen) and chestnut cake with hot chocolate sauce are worth the splurge. Even the ricotta cheesecake is a winner. And if there are more-celestial macaroons than these melting beauties, I've never met one. A chocolate truffle signals *finito.*

Parioli, Romanissimo, 24 East 81st Street (288-2391). Open Tuesday through Saturday 6 to 11 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.).



FELIDIA

FELIDIA MAKES ITALIAN FOOD TASTE NEW AGAIN. Sometimes. Felidia is so much better than most every other Italian *ristorante* around, it's easy to exaggerate. Keeping enthusiasm in reasonable rein, let's be brutally candid. The service can be wildly erratic—from no greeting at the door to no waiter on the floor. And Felidia can commit cuisinary atrocities along with the rest—e.g., a disk of banal veal buried under a humility of wrinkled peas. But mostly, the gourmand pilgrim is delighted here.

Vowel by vowel, 58th Street between Second and Third has turned Italian. Only a city as hungry as ours could possibly devour all the noodles being tossed on this one *strada.* And along come Lidia and Felix Bastianich from Istria, north of Venice, by way of Queens. Having seduced the bridge-and-tunnel folk at two successful restaurants there, they brave Manhattan in a handsome setting designed by Studio Morsa (the duo that has almost transformed Little Italy)—exterior dark-wood paneling, etched glass, a discreet brass nameplate. Inside, rustic tile and stucco create a balconied dream cottage in Tuscany (I'm too provincial to dream of cottages in Istria). The flowers are extravagant and stylish, the cold table heralds deliciousness: fat hams and all sorts of earth and sea delicacies in vinaigrette, exotic salads, even plump ripe cherries in the drear of winter. All the cliché-breakers they scarcely dared in Queens are now daily fare—delicate tripe in vinaigrette or hot alla Fiorentina, risotto black with the ink of cuttlefish, roast suckling pig, and now, game: pheasant, wild boar, and venison.

The scheme is grand. The setting is grand. The prices are grand (unleashed appetites resisting truffles can easily spend $120 and up for two; with prudence, less at lunch). Only Lidia, plump and unassuming (friends say she is shy), and the sometimes erratic service still evoke Queens. But win her to your side and let her indulge you with cautions, suggestions, and special goodies.

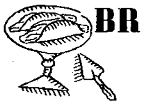
The bread alone tells you someone really cares. Not everyone will love the focaccia—thick cakey pizza bread, slightly greasy with a few strands of onion—as much as I do, but no one should miss the Parmesan melted on thick country bread. Prosciutto often tastes like salty plastic wrap, and most salami mimics congealed lard, but the charcuterie in Felidia's antipasto rustico is splendid, escorted perhaps by wet and mellow fresh mozzarella, chunks of fine parmigiana, and sweet roasted red and yellow peppers. Other winners: Fontina melted atop a hill of soft polenta, and garlicky sausage in a tangle of deliciously bitter broccoli di rape. But how can you miss a sampling of the cold table? Sparkling seafood salad, that tantalizing tripe, maybe vitello tonnato, perhaps periwinkles.

Fuzi, a homely curl of egg noodle, is wonderful in game sauce (it can be duck, it can be quail), even more appealing with that biting broccoli di rape, a special one evening. A flat wide cut of pasta called pasutice is tossed with shrimp, mussels, and clams so intense they taste not cooked but simply warmed by the noodle. Slightly tough little dough pockets called tortelle are stuffed with ricotta and Swiss chard, then topped with a dark, heady mushroom glaze. The black risotto is actually pale blue, its cuttlefish chewy and tender.

Sharing a fritto misto one night (after pastas, strangely wet porcini, and a marathon run of the appetizers), we are surprised to find only tenderest rings of squid and tiny canestrelli, scallops with roe attached, tasting vividly of the sea. I might wish it crisper, but nothing could be tastier. At lunch, sharing wild boar, pig, and uccelletti, baby quail from Pennsylvania, I find the pig a bit boring, the boar complex and exciting, the uccelletti delicious mouthfuls. Liver can be textbook perfect. Thrilled to find venison stew, I try to overlook a certain dryness—but overcooked veal, a thin and pricey chop, is unforgivable.

Zabaglione is made only for two, a classic, $7 with raspberries. There is a chocolate cake with fudgey frosting, and a molded cake-and-cream-froth zuccotto that is a bit like eating a prom dress. Wines, vintage ports, sweet dessert nectars—and cognacs from $6 to $70 a generous splash—are stocked in serious depth.

Felidia, 243 East 58th Street (758-1479). Open Monday through Friday noon to midnight and Saturdays 5 p.m. to midnight. A.E., C.B., D.C., MasterCard (M.C.), Visa (V.).



BRAVO GIANNI

NOT EVEN BY A NIJINSKY LEAP of exaggeration could I sell you the setting of Bravo Gianni as grand. Soft lights glow pink on taupe Ultrasuede reflected in smoky mirrors, a stage of no distinction. But Gianni himself is bombastic, bigger than life. He looms over everything, a ruffled Godzilla in floppy bow tie and tux by night, all bristling curls and fusilli sideburns. Noontime, he lumbers around, leviathan in his pristine chef's whites, wafting truffles under your nose, fondling wild mushrooms, singing his wares, mostly in cheerful chirrups of Italian (whether you speak it or not).

Here he comes now, frilled cuffs caressing his knuckles, lugging a wood case of long-stemmed radicchio, the true, rare, most costly trevigiano lettuce, crying, "*Bella. Bella, è vero? Si.*" The assemblage of fat cats, mesmerized, cannot help but agree. A loyal claque of serious eaters have followed Gianni from Nanni al Valletto maîtredom. They enter here carrying their stomachs lovingly in front of them and loosen their ties,

Titles drawn by Dennis Ortiz-Lopez.

PARIOLI, ROMANISSIMO: AT LAST, AN ITALIAN RESTAURANT WHERE DINNER IS A CLASSIC DRAMA, ENTRÉES COME AS A CLIMACTIC HIGH.

gold garniture flashing, eager for the carbohydrate confrontation.

To keep one and all from starving to death while weighing menu decisions, a huge chunk of excellent parmigiana arrives, and with it, a platter of Italian deli—good prosciutto, salami thins, bresaola. Gianni recognizes me, and his enthusiasm is uncontrollable. He soon has the tabletop groaning with an excess of enticements—buffalo mozzarella on cotton tomatoes doused with a fine olive oil, whole artichokes and tangy tongues of eggplant, pitted olives and roasted green peppers with large slices of raw garlic. Now he's back with a giant Lazzaroni cookie tin. Inside, a dowry of truffles nest in rice. There are tartufo and tartufa, he insists . . . male and female. The multi-lumped female scatters her spores. Amazed and enlightened, we are dazzled by bresaola, mountain-dried beef, oil-slathered and earth-perfumed in a coverlet of truffle. How unlikely a marriage! But how sublime.

No one is surprised that Gianni's half-portions of pasta would satisfy a ravenous family of five. When I protest a too obvious seduction, he almost weeps: "But *Signora*, is *assolutamente* a *mezza porzione*, is only half a lobster." The luxuriously studded seafood linguine is good, as is an expertly soupy but al dente risotto with dried porcini mushrooms, but homemade tonnarelli, thin ribbons of egg noodle, wildly rich with mascarpone cream cheese and a blizzard of white truffle, is supernal, possibly one of the best pastas on this marathon.

At lunch, ethereal soft polenta with bits of broccoli in it is frosted with a splendid wild-hare sauce. (Oddly, the same polenta returns—fifteen minutes older, and less ethereal—as an aside with rather dry pheasant.) That rich, dark hare sauce is wonderful, too, on wide pappardelle noodles. I've heard raves for the special pansoti—outsize, round, and ravioli-like—but the nut-and-garlic-studded cream sauce fails to win our quartet of garlic lovers. Surely vampires are dying within a ten-mile radius. "Doesn't this come with a sauce?" I muse, disappointed by a vapid fritto misto. Gianni is across the room in a flash: "Would you like tomato sauce or mayonnaise?" His homemade mayo is so good I'd be happy with it on bread.

There are ups (greasy rosemary-flecked fried potatoes with sausage, a moist herbed chicken, huge chunks of sweet, buttery carrots) and downs (a beautiful mammoth veal chop unseasoned, losing the battle against too many green peppers and sour-tasting artichokes, quail equally defeated by a bacon-and-porcini'd glop). But the highs do triumph. With dessert (Succès la Côte Basque cakes, chocolate mousse, or a sticky *zuppa inglese* that's better than most) and wine (if you don't succumb to an old Brunello), no one leaves the premises for less than $75 here unless his mouth is sewn shut—and more if mesmerized by truffles. ◆◆◆

Bravo Gianni, 230 East 63rd Street (752-7272). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 p.m. to midnight. A.E., C.B., D.C., M.C., V.

BARBETTA

GREAT DINING IS THEATER FOR ME. BUT ELECtion-night dinner at Barbetta is a farce. The glorious old-fashioned room with its damask-swagged windows and magnificent crystal chandelier is almost deserted, very year-after the *Last Year in Marienbad.* "We *try* to please," a rueful waiter confides to a trio of dowagers at a nearby table. "But we never do." And he launches into a slightly bawdy joke. Our captain is a burly blond, definitely linebacker material, street-smart and casual. "Yeah," he says. A lot. He recommends a light wine because "the color is so wonderful everyone should paint their kitchen this color pink." Out of the '71 Barbaresco I order, he offers a lesser year. "Not at the same price," I protest. "Well, how about if I give it to you for $3 off?" says he. With a sudden surge of rational paranoia, I have a fantasy that these two are second-story men. They have tied up the staff and are pretending to be waiters. No way can I imagine these loutish clowns' being hired by Barbetta's proprietor, Laura Maioglio, whose haughty elegance rivals the duchess of Windsor's in her prime. "Don't pour that wine so fast," the linebacker scolds our waiter. "These people have ordered a ton of food, and we've got to make it last." Crude . . . but sweet, I think, and not so dumb: Having brought not one but two plates of the splendid fennel-and-Parmesan salad he has persuaded us to order, he tucks one away for himself.

By daylight, Barbetta is even lovelier. The tiny pepper plants outside the windows and the wisteria vines remind me how magical the garden can be in summer with its cherubs and babbling fountain. But lunch the Friday after Thanksgiving is lonely. As on the earlier evening of desolation, the kitchen is again unprepared to deliver most of the house's Piemontese specialties. The waiter thinks he might be able to persuade the chef to do a bagna cauda. For some reason, it takes an hour to heat the olive oil and melt the anchovies, to clean the raw vegetables and slice a cardoon—that rare, celery-like stalk of the thistle family.

LIDIA BASTIANICH, OF FELIDIA

Ready to write off Barbetta as doomed, I return one Saturday night in early December. Now the house is bursting at the rafters, festive parties before and after theater, brawny men in polo shirts, a baby with a pacifier—not exactly *Town & Country,* but alive and spending money, $50 to $80 or more per person, especially if they crave truffles or a treasure from the celebrated wine list. La Maioglio herself is in visible attendance. Waiters trip over one another in eagerness. And one busboy does nothing but drop rolls and breadsticks onto our bread-and-butter plates. He has to be almost forcibly restrained as he attempts to build a leaning tower of *pane.*

The shock of it all is how good the food can be. Deserted or invaded, Barbetta seems to be enjoying one of its cuisinary mood swings—a pleasant high. There are stumbles, a few of them serious: terminally overcooked salmon, brains in a rubbery egg dip, one risotto that could be soupier, another too strongly flavored to beatify white truffle, boring flan, dumb zuppa inglese. And the $1 cover charge is an outrage. But happily, the pleasures far outshine such petty notes.

A sampler of the cold table's array has tasty surprises—excellent chicken-liver mousse, celery root and tongue in mayonnaise, and stuffed breast of veal. Olive paste makes a zesty sauce for taglierini noodles. A dish as mundane as spezzatino of chicken, morsels of dark and white meat off the bone, is commendably juicy. Strips of liver are tender, onions crisply caramelized. For purist appetites, there is veal scaloppine al prezzemolo with its sharp garden of minced parsley, the special tagliata di manzo, slices of splendid rare beef, and a sublime bollito misto, melting sirloin, calf's head, and tongue, spicy cotechino, and a bouquet of steamed vegetables with a puréed-parsley sauce.

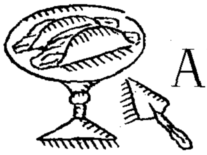
Desserts trundled about on a clever glass-and-metal trolley are a mix of froufrou and the homely—but pears in wine, and bashed baked yellow apples, are heavenly, the chocolate mousse is dense, dark magic, the chestnut mousse cake a carnal thrill. I don't want to seem mean, just prudent. But Barbetta is famous for its roller-coaster ups and downs. Go forewarned. ◆◆◖

Barbetta, 321 West 46th Street (246-9171). Open Monday through Saturday: lunch, noon to 2 p.m.; dinner, 5 p.m. to midnight. A.E., C.B., D.C., M.C., V.

PRIMAVERA

SUDDENLY PRIMAVERA IS grander, installed a few yards farther uptown on First Avenue, dressed in dark wood and beveled glass, flowers more lavish than ever. Sunday is power night here. A steel wall of limos encircles Wall Street's Sunday retreat. Not quite full tonight, but then the weekend before Christmas is "the equivalent of Yom Kippur in a Chinese restaurant," my friend the Wall Street Voluptuary observes. Even so, onetime Stock Exchange boss Bunny Lasker is at the royal table. That's Jerry Zipkin to the right, Peter Tufo and Francesca Stanfill trailing by.

The Wall Street Voluptuary's career is money, but his passion is food. "There is no Italian restaurant that is best in every season," he theorizes, savoring a platter of crisp fried zucchini and tiny, jewellike calamari—but only the tentacles. "Just



FELIDIA: THE SETTING IS GRAND. THE PRICES ARE GRAND. AND MOST OF THE TIME, THE GOURMAND PILGRIM IS DELIGHTED HERE.

the feet," he says. "I only eat the feet." "Roger has a foot fetish," his wife confides.

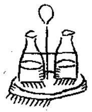
"In the fall, I go to Il Nido for truffles," he says. "Late fall to early January, I come here for the greatest array of mushrooms. And I love the baby eels in sizzling olive oil. And the goat. In summer, I go to Barbetta for the garden, for fresh crabmeat and wild rice and pollo al babj, a flattened bird—you can't get any closer to Italy."

It's the goat that brings me to Primavera, too, and *padrone* Nicola Civetta. He is wildly handsome and extravagantly Italian, sending over crisp fried white bait or rings of baby squid (I haven't yet told him about *my* foot fetish). The menu on its own could put you to sleep, it's so predictable—but such old faithfuls as veal valdostana can be richly sauced, and there are always daily specials produced with taste and care, lightly crumbed little sea trout or a melting osso buco.

The Wall Street Voluptuary has ordered goat—"only the ribs"—and as a Sunday habitué, he is indulged. Eight or nine little chops, tangily marinated, wondrously crusty, delicately rare, with homey chunks of potato aromatic from the roasting pan. It's been a night for tasting—wild mushrooms infused with garlic but too soggy for me, cold mussels in rémoulade, superlative mozzarella with waterlogged peppers, perfect linguine with perfect baby clams, the house's rather dull vegetable-studded pasta degli Innamorati, a salty, gluey risotto, and thin capellini noodles in buttery cream with velvety porcini and a hurricane of white truffle. "More," the Voluptuary commands. "More. More. More." Nicola himself takes credit for a delicious apple tart with a slightly sticky glaze on apple purée. A resident Fabergé crafts the fruit platter—sculpted apples and pears like chevroned flying buttresses, circles of orange, berries, grapes, and banana—jewels on ice. Usually the fruit is as perfect as it looks. Tonight, alas, it has the blahs.

Three of us dedicated to extravagant excess manage to run up a tab of $350, tax and tip computed—$39.50 for two portions of mushrooms, $23.50 for risotto, $39.50 for the truffled capellini—but any sane and only mildly indulgent duo should be able to feast here for $125 (four courses, shared pastas) if they don't succumb to a '58 Brunello di Montalcino at $2,400. For simpler thirsts, there's a Bardolino at $14.

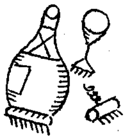
Primavera, 1578 First Avenue, at 82nd Street (861-8608). Open daily 5:30 p.m. to midnight. A.E., C.B., D.C., M.C., V.



LA CAMELIA

THERE *is* QUITE A FORTIFICATION OF LIMOS OUT front. And the crowd at La Camelia can be gold-iloxed and brassy. But it can also be meek and mousy, merely hungry, or savvy enough to know that Camelia's kitchen serves later than most. Plus there is a sense of predatory mingling at the bar and around the white piano, where, at 1 A.M., the pasta is "free" and a white-wine spritzer might cost more than you imagine.

After ten, the musical banter echoes in the back room, a somnolence of beige (with its artful view of the kitchen) where waiters feint and leap to tame the howls of hunger, and the sommelier pours fast and furious, then refuses to believe that the four of you aren't going to order a third bottle of wine. Frenetic after dark...that's how calm La Camelia can be at lunch, when the kitchen is measurably more skillful and pastas and entrées are almost halved in price, $8.50 to $15 against $14 to $22.50 at dinner, when an unrepressed duo might spend $100 to $150, all included. Both times, I am recognized. During the dinner crush, an epidemic of toadyism breaks out. At lunch, glorious uncut fruit tarts appear (anonymous, I might be fed leftovers), and a trio of captains seem exceptionally



GIRAFE: THE VEAL MILANESE WITH PARMESANED CRUMBS IS A KNOCKOUT-PERFECT VEAL, CRISP, DEFTLY SEASONED.

saintly, pampering the three-year-old our New York mommy is forced to bring along (a play date has been canceled).

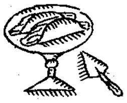
We are free to explore the rich Continental notions La Camelia has woven into its roster of New York Italian classics—shrimp and fresh artichoke hearts in a lovely tomato-and-cognac cream, and a sadly mushy crabmeat crêpe. A scattering of *nuova cucina* eccentricities—prosciutto with kiwi, orange-accented shrimp, strawberries sprinkled with balsamic vinegar—are too few to indict. And anyway, we are charmed by the house's shellfish cocktail—a lively toss of squid, shrimp, scallops, and crabmeat scented with lemon and the tang of a good fruity olive oil. Thin angel's-hair pasta is peppered with a pungent pesto, plump tortelloni are napped with cream-mellowed tomato sauce. Splendid calf's liver, cooked precisely as requested, rides on rectangles of sautéed polenta with sausage. The split-and-grilled Cornish hen touched with vinegar is the best rendition of this bird encountered in more than 100 Italian meals over the past four months. Too bad the sole is soft and butter-vanquished, and the crumbing on the scallop special slides off, a culinary embarrassment.

At dinner, our table is too small for a quartet of gourmands, and the waiter struggles. We surrender bread, butter, ashtrays, and flowers, elevating glasses to make room for a deep-fried preliminary—wonderful battered calamari and inedibly soggy zucchini with a good garlicky marinara for dipping. Were one to polish off half a dozen disks of heavenly cotechino sausage with lentils, there'd be no room for much more. La capriata, listed under "Zuppe," is puréed fava beans and chicory, hearty as oatmeal. "It has an innuendo of flavor," one taster observes. He means it needs seasoning. The carpaccio is thicker than most and already discolored by its green sauce, but it tastes good. Considering that any taste at all in carpaccio is rare, I'm impressed. Half-orders of most pastas are possible ($8). But the ambitious pasticcio di tortellini—sauced dumplings baked in a pastry shell—can be ordered only for two.

Fork-tender chicken breast on polenta sparked with porcini and sausage is a rather tasty hodgepodge, and lamb chops are buttery-tender. Three halves of South American cherries are the only grace note in venison brutalized by maceration. And it's too bad the hand that produced a sublime half-lobster couldn't manage to save every other critter in the cacciucco alla livornese—olive-studded seafood stew—from rigor mortis.

The vanilla semifreddo, a creamy frozen soufflé studded with nuts and chocolate bits, should not be missed.

La Camelia, 225 East 58th Street (751-5488). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 p.m. to 1 a.m. A.E., C.B., D.C., M.C., V.



IL NIDO

WHEN PADRONE ADI GIOVANNETTI IS choreographing the action, as he is most every noon hour, Il Nido's pleasure quotient soars, certainly for the sleek businessmen, the pampered loyalists. I'll never forget one moment of transcendent sensuality. . . a voluptuousness of wild mushroom, heady with garlic, fast-sautéed tableside by Adi, then immersed in a snowfall of fresh white truffle. The fierce musk is dizzying. "My God, this is better than sex," the man on my left whispers to the man on my right. Incurable sybarites both, they agree. Provocative notion. I'm too ecstatic to argue.

It's hard to miss with wild mushrooms and truffles, even with each on its own. But Adi wins his faithful claque with molten soft polenta, delicate angel's hair, and dignified deference. After Le Cirque (an incurable weakness), Il Nido has long been my favorite nest for serious Italian cooking. Yes, it can be crowded, noisy, bustling, as waiters dash, dodging the nomadic pyrotechnic sideshow. And it can be costly, easily $140 for two (even $180 or more with a good aged Barolo and truffles), since pastas range from $16 to $28, entrées from $20 to $29 ($1 less at lunch). But the handsome, dark-timbered stucco setting is fresh as ever. Glorious flowers explode wantonly. And the cellar's depth is worthy of the menu's ambition. Lovers of innards are thrilled by the section that reads like the inventory of an organ-transplant bank.

After dark, Adi is often off overseeing Il Monello, his popular uptown outpost, but that doesn't excuse a recent desultory dinner: flavorless fried zucchini so gruesome we send it back, soggy porcini with no seasoning at all, listless polenta triangles, an overcooked risotto, wan and vapid carbonara with flecks of cooked egg, a stale taste in the fritto misto, and overcooked shrimp, scallops, and calamari in an unimpressive zuppa di pesce. The only real pleasure comes from an aristocratic grilled veal chop, and tortellini in a fierce richness of four cheeses. As my friend Leslie Newman, the screenwriter and cook, notes, "I could eat an overcoat in four cheeses."

At a later lunch with a duo of Il Nido champions—and Adi dancing attendance—the performance is sprightlier and the fried zucchini hot on the first try, but still as listless as the baby orchids drooping on our table. For a time, bresaola, mozzarella, and roasted peppers in a perfume of fine olive oil restore my faith in the seriousness of purpose here. And the buttery angel's hair finished tableside by Adi himself is exquisite, properly al dente, lovingly truffled. For my taste, risotto with no "bite" to the grain is overcooked. Still, the flavor is lovely, salty but good. None of the entrées is memorable. The salad gathers glorious greens and aging radicchio in a zipless vinaigrette. Now that Adi has opened his Café Il Nido on Third Avenue, the usual pastries and fresh-whisked zabaglione compete with a very lush zuppa inglese and smooth homemade gelato. I love the chocolate.

Il Nido, 251 East 53rd Street (753-8450). Open Monday through Saturday: lunch, noon to 2:15 p.m.; dinner, 5:30 to 10:15 p.m. A.E., C.B., D.C., M.C., V.

GIRAFE

WHEN OUR CAPTAIN UPSTAIRS AT Girafe cites mozzarella with tomatoes among the daily specials but urges us to have it with peppers instead "because the tomatoes are not so good," I almost weep with joy. Captain Tony gets my vote for the Restaurant Hall of Fame. Of course, I suspect he knows very well that he has a restaurant critic tucked into the corner banquette of this too brown, too dark, too hokey jungle-obsessed game room. But even so, he has a seasoned and natural grace, urging everyone to try fried custard (bringing extras), not dodging the zabaglione issue (most captains make whisking egg yolks and Marsala over a flame at the end of a meal seem a torture) but actually suggesting it, whipping up a molten fluff piled tremulously high, sprinkled with amaretti crumbs. Then, spying my struggle to fix a broken eyeglass frame, he insists on taking it for repair.

Yes, it's bizarre eating lunch in a bosky dell under orange and red incandescence that warms huge photographs of jungle cats and makes it impossible to tell what color the peppers are. But the kitchen truly shines this day. A half-order of the salad primavera—cubes of green pepper and tomato, fat chick-peas, and Boston lettuce—is an inspired beginning before pasta, half-portions again, creamy white and green paglia and fieno noodles with minced prosciutto and peas under a chewy veil of cheese, smoky rich spaghetti carbonara, heavy little gnocchi in a wonderful basiled tomato sauce, a rich manicotti pillow, and too much sea-tinged clam broth on nicely al dente angel's hair. After dozens of renditions of barely edible scaloppine-in-sawdust, Girafe's veal Martini with Parmesaned crumbs is a knockout, perfect veal, crisp, deftly seasoned, in the scantest puddle of lemony sauce. And a chocolate-chip-and-nut-studded vanilla semifreddo wrapped in Génoise is a fine finale.

We are in Captain Tony's hands again at dinner, as he happily prepares his mother's special porcini'd pasta tableside. It is a wonderfully nutty intensity of wild mushroom, Italian bacon, shallot, and tomato, very Italian. The pastas all please: cheesy cannelloni in béchamel, thick tasty ravioli, green fettuccine with a garlicky pesto. Girafe is crowded, and the pace seems slow. Zestless fried zucchini disappoints. But the white-bean-and-pasta soup and the mussels mare chiare are pleasant enough. Tony's Caesar salad for two makes our six happy, but none of the entrées equals the perfection of that lunchtime scaloppine—except the very thick, nicely grilled veal chop. Tony notices at once that the shrimp, rubberized in fetid garlic, are untouched, and to make amends brings a bottle of sweet Moscato d'Asti.

A tall aluminum giraffe stands guard outside, and the house has a serious, almost monomaniacal commitment to its jungle theme. Sadly, it isn't too dark to see a waiter with unwashed hair and dirty fingernails, especially disturbing in this arena of old-fashioned luxury, where the works for one at lunch can run $40 and up, easily $70 or $80 at dinner. Filtered daylight would bring instant cheer. And with more care, more precision at the stove—and a little more boldness—the kitchen might intensify its brilliance, too.

Girafe, 208 East 58th Street (752-3054). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 11 p.m. A.E., C.B., D.C., M.C., V.

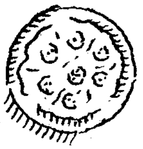
NANNI AL VALLETTO

Nanni al Valletto gets its "grand" standing here more out of reflex than reason. Service is far from grand. The crowd has no charisma. Nanni himself is earthy, not elegant. And what was once a spiffy, rather upper-crust clubby décor is gone. The new, too brightly lit butterscotch banquettes and striped-fabric walls evoke a powder room. And the bare-bottomed evocation of an *Oh! Calcutta!* ad over the bar is an insult to the aesthetic eye, never mind women—or men who adore women.

But Nanni's uptown enclave was one of the first ambitious and expensive celebrations of serious Italian cooking, and most everyone I polled, food professional and amateur, cited al Valletto as a favorite. Though the dining room can be vulgar and awkward, the kitchen still has its moments of dazzle. Both pasta e fagioli—white beans with a "bite," macaroni, and bits of bacon and prosciutto in soup—and vegetable zuppa all'ortolana are lusty and delicious. Artichoke hearts are perfectly cooked in a winy broth. Baked clams are garlicky and moist. A rich, cheese-oozing roll of eggplant is even tastier. Nanni's big, juicy spinach-and-ricotta ravioli in a delicate tomato'd cream makes most ravioli seem lumpen. And his spaghetti carbonara is one of the best in town, creamy and rich without an ounce of cream added. The savory osso buco couldn't be better. Spinach, limp and buttery, is celestial.

Still, there are too many cuisinary slights, and service is too antic, too frantic, especially at these prices—with pastas $16 and up, entrées $20.75 to $28.50, and desserts (just out of the Les Délices Guy Pascal and Sant Ambroeus cake boxes while you watch) $6.50, two can spend $140 at dinner without really trying. And what does the waiter say when he can't get the cap off the olive oil? "You see? Virgin. Extra virgin."

Nanni al Valletto, 133 East 61st Street (838-3939). Lunch, Monday through Friday noon to 3:30 p.m.; dinner, Monday through Saturday 5:30 p.m. to midnight. A.E., C.B., D.C., M.C., V.



L'HOSTARIA DEL BONGUSTAIO

At last, a *ristorante* with a wholesome risotto fixation, a sensible obsession with pastas and vegetables—L'Hostaria del Bongustaio, the Inn of the Gourmand. How winsome it is with its sunny painted tiles, stuccoed arches, terra-cotta urns bursting flowers, lovely herb-painted ceramic plates. The menu is a declaration of independence from torrents of tomato-sauced cliché, but kitchen fumbles dim the glow.

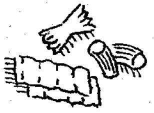
No meal need proceed without delight. The tomato-and-onion-glazed focaccia bread is gummy but good. Ribollita, the thick Florentine bean soup, is a wonderful spinachy swamp. And the minestrone is crisp and delicious, as are the battered vegetables of the antipasto campagnolo. Fat tubes of perciatelli wear a zippy puttanesca sauce, and the saffron-perfumed risotto with asparagus, properly soupy and al dente, too, needs only pepper and grated Parmesan. Tirami su, the mascarpone-layered ladyfinger act appearing everywhere these days, is especially lively here. "It's the first thing tonight to hit my mouth and say hello," a gourmand guest remarks.

Since lunch and dinner from the à la carte menus can run $60 to $70 a person for four courses, you may wish to spare your own precious mouth confrontation with insult: listless battered zucchini with no taste at all, shrimp rubbery enough to distract a teething baby, slimy beets, sour-tasting artichokes, mediocre mozzarella, curiously vapid crostino al palato (bresaola and cheese on toast), fettuccine lent an old-tennis-ball mustiness by stracchino cheese, and the delicacy of a zuppa di pesce assaulted by invincible seafood. My guess is that the hands of King Kong could have fashioned the ricotta cheesecake. And I cast my vote against Tia Maria as overkill in a misguided plot to gentrify zabaglione.

L'Hostaria del Bongustaio, 108 East 60th Street (751-3530). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5:30 to 10:30 p.m. and Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V.

THE FALLEN

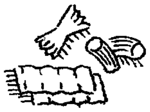
GIAMBELLI 50TH



Twelve years ago, Frank Giambelli announced "the greatest first truffle festival in the history of America." In that innocent time warp, Giambelli 50th was the bastion of a sleek, upwardly mobile clientele. Its menu was a dizzying document of depth and boldness, and the pasta thrilled us. The beamed dark, narrow cave at 46 East 50th Street looks the same. There's a cherub riding a fish over the bar. Need I go on? If anything, the menu is even longer, and—with dinner pastas $20 to $30, entrées $25 and up—money has lost all meaning. Frank Giambelli is right there, keeping track of traffic, charming as ever, thanking us for waiting. Giambelli is a serious knight of the tartufi faith: He keeps a treasury of the gnarled beige "diamonds" in a wondrous painted-wood box.

There is cream in the spaghetti carbonara—and prosciutto rather than the classic Italian bacon—but it's good. So is the ricotta cheesecake. Everything else sampled is so lackluster, nothing could persuade me to return. Happily, there are hungry hordes of affluent New Yorkers and nomads from the provinces who aren't at all fussy. Let them keep Giambelli 50th in the green forever.

As we leave, the captain hands me a rose. It is an aristocratic red rose, its perfume poetic. Too bad Giambelli's isn't a flower shop.



ROMEO SALTA

SOMETHING KEEPS ROMEO SALTA ALIVE. SENTIMENT perhaps, habit, loyalty. Certainly not good taste—or good tastes. I'm not sure if the mighty have fallen or if time and travel and the glorious blossoming of our town's serious eateries feed terminal discontent here. To think that this tacky salon at 30 West 56th Street was once a grand and celebrated house, the proudest, possibly the best Italian restaurant around, magnet for Fellini, Sophia, Sinatra, Agnellis. And now ... how sad. The first blow is the illuminated claptrap someone must think is décor: supermarket paintings, one more pedestrian than the next, an atrocity of every pitiful genre, with glass and ceramic *objets* to match.

Any two steely enough to stomach four courses at dinner could easily leave behind $120. The fettuccine is safe enough, as is a gargantuan osso buco. But there's always the risk of soggy, no-taste fried zucchini, and cold antipasto that is a sorry muster of jar and mediocrity. A giant potato gnocchi marbled with spinach is buried under a meaty tomato sauce, as well it should be. Pesto tastes left over from August, and decent meats are draped in floury sauces.

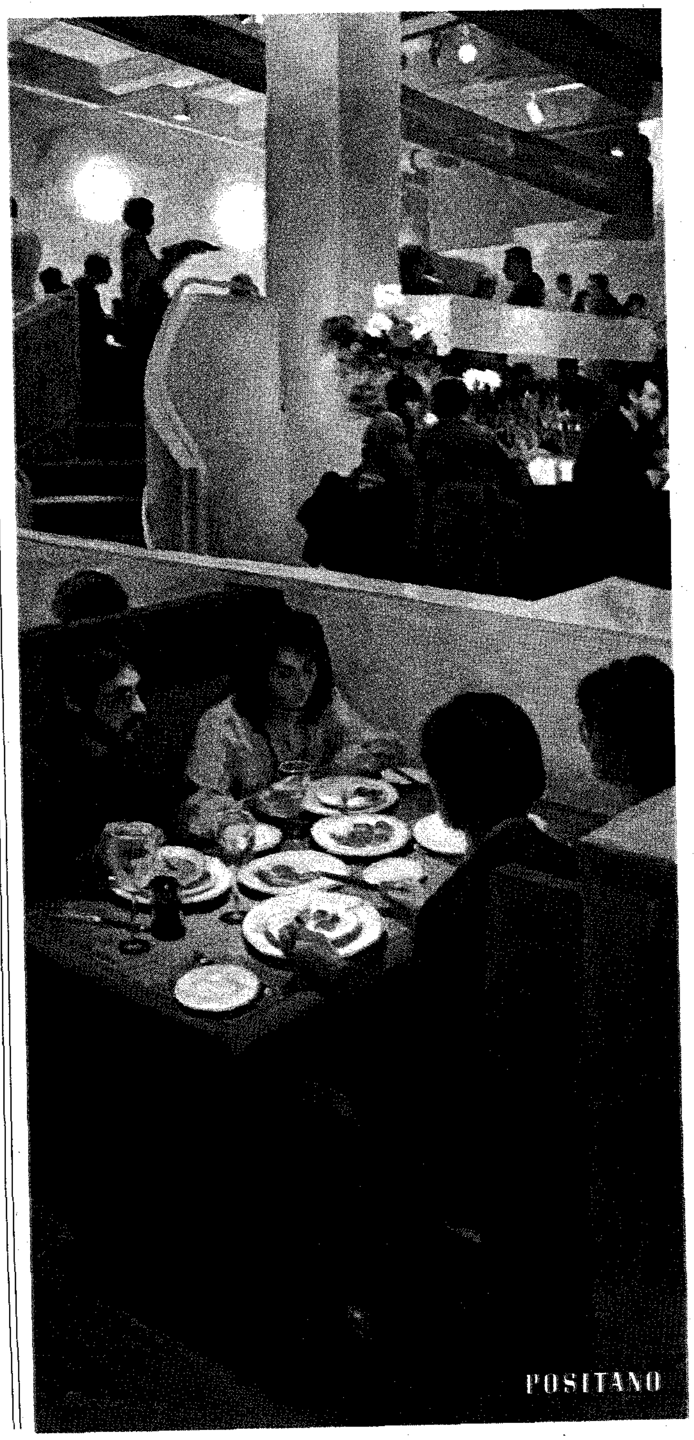
ITALIAN PAVILION

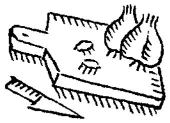
WHO ARE THESE PEOPLE AT THE ITALIAN PAVILion (24 West 55th Street)? Tourists with yellowing guidebooks? Middle-aged romantics who played kneesies here twenty years ago returned for auld lang syne? Illicit lovers secure in the knowledge that no one will see them? Oh, time has been cruel. Twenty-five years ago, this was *the* book-world roost, and the veal cutlet Milanese had its moment. Now it is fifties kitsch at eighties prices—around $60 for two at lunch, $110 at dinner. No one ventures near us. Time to watch elderly waiters scurrying about like wizened gnomes, colliding in their hunt for the sawdust . . . oops, formaggio. We signal the captain, taking time out against the wall. He frowns. He groans. His feet hurt. His ulcer rages. He hates his wife. The risotto will take 25 minutes. Lasagna will take even longer.

Two men at adjoining tables compare Rolex watches. A few yards down the red velvet banquette, a woman tries to give a gift from Tiffany to her companion. He doesn't want to take it. One speculates: He is married and he cannot wear her cuff links. He is single and he doesn't want her to think that going to bed once a week means they have a relationship. If I weren't already depressed by minestrone disguised as dishwater, acidy pâté, melted risotto, angel's-hair primavera that somehow tastes like chicken soup thrown together by an overliberated Jewish mother, stringy osso buco, and mealy filet mignon in curdled béarnaise, I could cry over unrequited love.

THE HOT

PASTA PARLORS FOR THE GORGEOUS, THE TONY, THE FICKLE CHIC.





PRIMA DONNA

INTENSE, DRIVEN, DEEPLY DISCIPLINED BY DAY... that's a certain New Yorker. And how shallow we are... how frivolous, how hungry by night. With amazing energy, we race around town wielding our Midas touch, turning dreams into gold. Uptown, downtown. Now it is Prima Donna in prime midtown. Hotter than a jalapeño. Of course, Howard Stein, our host, is a sweetie. We danced him to the bank when he owned Xenon. Howard follows the action. Or do we follow him? Anyway, we agree: It's the year of the pizzetta.

From Day One, friends have been making Prima Donna look inflammable: Bill Boggs; the SuperNewmans, screenwriters David and Leslie; Italians in enthusiastic clutches; even Howard's ex-wife, Tawn, bare-shouldered, with a thrilled mother-of-the-bride smile and her new boyfriend. Saturday the twelfth of January is a lesson in thermodynamics. At 9:35, Prima Donna looks like a washout, a sea of white tablecloths. At 10:30, a cruise ship pulls in. Hordes descend, rivulets of .300 hitters. They linger two- or three-deep at the bar, getting the feel, testing their clout. Who will get the grandstand front room? Who must smile bravely on the road to Siberia? Who sits along the celadon banquette of the runway in between? Toe-scraping minks shiver. Foxtails twitch. The Marlboro man confronts the Virginia Slims woman. Isabella Rossellini's beauty is like a whisper in the hysteria of lamé, solid-gold sequins, Spandex skirts, a scuba-diving dress, veiled chapeaus, and legs—bared legs, seamed legs, legs in velvet tights, maybe even rubber.

At midnight, they are still streaming in. In black tie. In white tie too. A stately brunette with three ropes of pearls worn like a royal order from shoulder to hip stalks the runway, five diamond brooches over her heart. "I've got to tell them they're too elegant for this place," Howard says with a grin. A lot of people would loathe this scene. But there's a cabal of incurable adolescents who will adore it. The power-failure alarm flashes on. The lights dim. "Good thing there's no detector for posers and fakers," my companion muses. Frankly, it's much cozier in Siberia, watching the pizza-bakers at the wood-burning terra-cotta oven with its surrounding eat-at counter, rather like a sushi bar.

Actually, Prima Donna is subtly witty, with its trompe l'oeil walls painted to look like marble ruins. The menu (don't miss the cover photo of "Jackson Pollock's mother") is a roll call of everything I love to eat, even suckling pig (alas, a disaster, with minimal pig flavor and none-too-edible skin). No one's here to faint in ecstasy over the food, but they seem to love it—mini-calzone, fancy pastas ($8.50 and up), grilled birds and beastlings ($12 to $18), California salads, chic little pizzas ($7.50 to $15), anorectically thin, in fancy dress (with three caviars on crème fraîche, four kinds of mushroom, truffles, or seafood). The rolls are supernal—once eaten, never replaced. Still, the amateur staff does its best. But the food is evolving.... Every day it tastes somewhat different, in some cases improved.

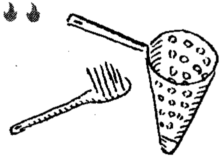
Early on, I fell madly in love with a trencherman's portion of superior soft polenta with a wonderful plump sausage and sublime spinach—an antipasto dish at $5.50 that was easily a meal. Now it looks like a cost analyst has run amok. A mini-version of that dish, with a few circlets of sausage and a tight ration of spinach, costs $2 more. Big scoops of splendid gelati—try the hazelnut, chocolate, praline, and pistachio—are skimpier now, too.

Whoever's in the kitchen is keenly kind to shrimp, a real rarity in this town. All sea creatures are coddled here, making the Mediterranean salad a winner. Shrimp, squid, mussels, and bits of lobster in a creamy vinaigrette are ringed with shredded radicchio. Shrimp and lobster tossed with cream on nicely al dente linguine are fine, too. Behind me, I hear a woman say, "I can't eat pizza; I'm getting thin." A man's voice replies, "I can't, either; *I'm* getting thin." Either could try the seafood pizza. Its cracker-thin crust can't possibly embrace *that* many calories.

I developed my pizza taste at Ray's, matured it at Spago, in California. So I feel a bit deprived, encountering these non-gloppy couturier pizzas. For me, Prima Donna's tradizionale, with mozzarella and sun-dried tomatoes, is the most satisfying, though I don't mind toying with a truffled Fontina pie. The baby calzone—with shrimp and wild mushrooms, four cheeses and truffles (minus truffle taste), or peppery duck sausage—suffers from comparison with a real macho calzone,or even a tasty empanada. Carpaccio with that homey bread salad called pazanella is a welcome whim, but the meat needs something, perhaps a splash of vinaigrette.

The risotto could be soupier, its quail less tough, but it has a lovely flavor. Giant pasta shells with figs and red peppers is a zero on first sampling, but now it is getting spicier. An early go with spaghetti alla Bolognese reminds me of Chef Boy-ar-dee. But the quill-shaped penne with vegetables is tasty, and you might like pappardelle in an intense duck glaze that could use a few more slices of both bird and porcini. Thick swordfish steak comes off the grill delectably rare (as requested), but, for me, the honey-mustard sauce is too sweet. Butterflied Cornish hen can be miraculously juicy and almost pink. A thin steak tastes gamy, almost spoiled, and resembles no bistecca Fiorentina I ever met. The vegetable garnish—two turned carrots, a teaspoon of bitter broccoli, two fried potatoes in a radicchio leaf—is tortured and silly, especially when the kitchen can do wonders with spinach.

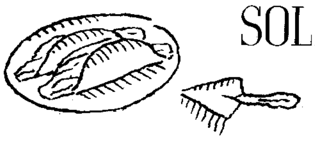
Prima Donna, 50 East 58th Street (753-5400). Open daily 11:30 a.m. to 2 a.m.; brunch, Saturdays and Sundays till 4 p.m. A.E., C.B., D.C., M.C., V. 💋◖🔥🔥🔥🔥

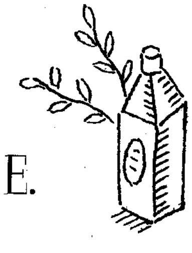


POSITANO

THERE'S A NEW TORRID ZONE CALLED POSITANO on Park Avenue South. At nine o'clock, one-of-a-kind minks spin through the revolving door. By eleven, the bar looks like a reunion of Vietnam vets... possibly flying aces of the forties preserved young. The men wear beards, bomber jackets, Italian leather that zips and drapes mostly on the diagonal, lots of boots—an aggressively macho crew, not at all the tap dancers, the soulful new men we spy elsewhere. Must be a rock crowd, video-production brains, possibly even ad-world pals of the owners here, director Bob Giraldi and his production partner, Phil Suarez. It is Giraldi who filmed the *Beat It* video for Michael Jackson and Pat Benatar's *Love Is a Battlefield.* He's done the celebrated Miller Lite commercial, ads for Pepsi and Broadway shows like *Evita, Dreamgirls,* and *A Chorus Line.* Positano is not a lifelong dream: "It's another production." He and

PRIMA DONNA: HORDES DESCEND–A HYSTERIA OF SOLID-GOLD SEQUINS AND LAMÉ. THIS PLACE IS SO HOT, IT'S INFLAMMABLE.





MEZZALUNA: CROWDED, QUIRKY, NOISY, IT'S A FAST JAUNT TO ITALY. I WOULDN'T MISS IT FOR ANYTHING.

Suarez and their wives fell in love with the town of Positano, found a young chef there in the kitchen of the Hotel Sirenuse, and, "since it was time for me to do something different," Giraldi now takes his meetings at his very own Positano (today it's the commissioner of the National Basketball Association, yesterday it was Frank Yablans), hoping to win us with the food of the Amalfi Coast.

No question Positano is winning. Architects of the Croxton Collaborative have transformed the soaring heights of what looks like a bank—it was a long-abandoned box factory—into cream-colored levels, mimicking the steep mountain angles of its namesake. Exposed innards—ducts and plumbing—make high-tech sculpture. There are hideaway nooks and a see-and-be-seen runway effect, and music at the obligatory Tabasco-hot level. "So people will be comfortable," Giraldi notes. He is especially proud of the marble bar and wood-framed marble tables. He bought the marble in Italy, but his own studio's production team did the construction. Milton Glaser did the graphics, designed the stylized mermaid logo. You see it on the staff's overshirts, worn with fantastic, brilliant Memphis-designed ties tucked in, and on the service plates, green and pink-rimmed. And you won't be surprised to see that every dish is a still life, full of color, pepper reds and basil greens, as if ready to face the camera. Or that dinner for two in a project with this pedigree, from a refreshingly original menu, might cost $95 to $110.

A late-night supper impresses. Sinatra (on a very serious sound system) sings as we discover good sesame country bread and crusty baguettes from Poli-Castro, my favorite bakery. There are stylish, almost Art Deco–looking chrome carriers for vinegar and oil to splash on crostini dei Monti Lattari—little Dagwoods of good mozzarella and amazingly tasty tomato with basil on thick slices of toast, a cocktail-onion-and-pitted-olive topknot on each. Artichoke quarters filled with mozzarella are battered and fried. Since half-portions of pasta are not offered, two of us share a sensational linguine alla giudea—deliciously salty from pancetta (Italian bacon) and black olives, tossed with wilted escarole. "Do you really want your quail rare?" the waiter returns to ask. "The chef doesn't believe me." The birds he delivers may not be pink, but they are tender and delicious, fortressed behind bricks of fried polenta with lots of nutty shiitake-mushroom caps, fried-potato chips, and a slightly too salty sauce. Red snapper gets a delightful tang from vinegar (though I can't taste the promised fresh mint).

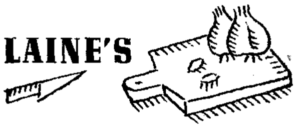
"You can see Joan Crawford did not clean this rug," we overhear our waiter complaining to a colleague. "Let's inform someone." Joan Crawford? I ask. "I love Joan Crawford," he confesses. "And I loved that movie. They wouldn't have laughed if they'd been raised by *my* mother."

A full house some nights later has chef Luigi Celentano overwhelmed. The pace creeps turtle-slow. And the Positano salad needs a lively sauce to bring its good parts together—tuna, tomato, olives, and little balls of parsleyed potato. The special smoked trout with marinated pumpkin is a lovely idea that doesn't work at all. Fritto misto of shrimp, calamari, and fish bland and dry as paper is a flop. Risotto, al dente but not properly soupy, has almost no taste of porcini. Rabbit cooked with celery and onions in white wine is a mixed joy—partly moist, partly dry. But a special split-and-broiled chicken is delicious, confetti'd with ribbons of fiery red pepper, and the little butterflies of farfelle pasta are lovely just lightly buttered, with broccoli and sautéed zucchini.

Torta bebè is very sweet custard cake. The almond torte buries nuts in chocolate. Ice cream is sauced with a rather mild zabaglione, topped with strawberries. There is the inevitable tirami su—but I can't bring myself to taste it for the seventy-fourth time in four months. I like the strawberry gelato. My friend says it tastes like cheap candy. I guess I have a problem. I also like cheap candy.

Positano, 250 Park Avenue South, at 20th Street (777-6211). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

ELAINE'S

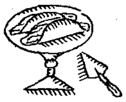


IF YOU JUST FLEW IN FROM MARS, MAYBE YOU HAVEN'T heard about Elaine's. Hot? The joint is equatorial. One night late, almost no one is here, but the no one just happens to be Michael Caine. The disenchanted mew how the crowd's grown shabbily bi-coastal—too many 30-minute *Wunderkinder* and movie stars infiltrating the glit-lit set. Idle chat. Elaine's brood may wander down to Elio's or after the fickletti to explore what's new and hot. But they always come home to Mama, grousing a lot as lovers do. Elaine's is the prototype Italian saloon: dim so you can feel you're slumming even though surrounded by your superiors, cozy with the quintessential Italian waiter—playful, mildly pushy, selectively forgetful, flirtatious.

No epithet has been spared to pan the food. Even outright sycophants wax indignant over the lowest gastrointestinal blows. I go to Elaine's hungry for gossip, to feed the ego, not to dazzle the senses, yet I am rarely betrayed by the crisp fried zucchini, the crunchy calamari with its spicy marinara sauce, or the house's gargantuan broiled veal chop, wondrously charred and pink at the heart. (At $15.75, it seems a steal next to the juiceless flyweights elsewhere for twice the price.) The bill is often a shock at Elaine's. That's because anyone tacky enough to ask the price of wine or of the endless roster of "specials" would instantly lose caste. Those innocent little arugula salads mount up. And our thirsty octet manages to gulp $21 worth of fizzy Pellegrino water. This night, the kitchen is shockingly adept. "What's going on here?" my pals cry (crediting me, of course), marveling at the delicious eggplant, lovely spaghetti squash, delicate tortellini swimming in an amazingly mellow cream, chicken moist beyond memory. They seem to find mozzarella tasting like an angora sweater and sole of a certain age somehow reassuring.

I've always believed Elaine wants the food to be good. It's not easy to recruit skilled cooks or keep a busy kitchen clicking. But it's a cinch to buy decent bread.

Elaine's, 1703 Second Avenue, near 88th Street (534-8103). Lunch, Monday through Friday noon to 3 p.m.; dinner, daily 5 p.m. to 2 a.m. A.E.



MEZZALUNA

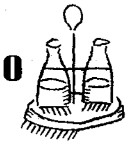
WHAT CRANKY MISANTHROPE SAID EATING at Mezzaluna is like picnicking in the subway? Sure, it's crowded and quirky and noisy and the sound system blares loud as a ghetto-blaster, assaulting our numbed sensibilities with disco and Italian pop. But at least you don't have to sit there in your sable, terrified someone will snatch your gold chains. Everyone here has his own gold chains. Even though nasty winds have forced the house to button up the flow of tables to the street, capacity has been stretched somehow from 38 to 44. In this cramped little box, everything is now infinitely cozier. And someone's carved a hole in the wall so you can toss your fur inside to a small trained mouse, who whisks it down the stairs to don't ask where.

On the subway, you might have to stand in a crush, closing your eyes to pretend you're not rubbing sacred areas of anatomy with deranged louts and urbo-trash (no relation to Euro-trash). Mezzaluna's so hot you might stand 40 minutes waiting for some divinely amoral bambino to get up and offer you his seat. But you get to sip Botticellis, crushed strawberries in your champagne. And the building won't lurch, throwing you into some stranger's lap—which is too bad, since the strangers here are people you know or would like to know or at least recognize or think you do: modish young girls, pouty and anorectic, men who look too elegant to work and probably don't, neighbors and nomadic voyeurs, thrilled to have a junk-food passion for pizza elevated to . . . this.

Mezzaluna's new menu (adding smoked salmon on blinis and caviar-stuffed baked potato) cleverly focuses on pasta ($10 to $11), antipasto ($6.50 and up), carpaccio ($9 and $9.50), paper-thin raw beef eight ways, and boutique pizza ($8 to $9.50, but only at lunch and from 10:30 P.M. to 1 A.M.). It's fast, fresh, fun, not so sense-shattering it will distract from the action. There may be better pastas in bigger portions elsewhere, but nothing to match this divine comedy—and the pizzas come out of the oven crisp, sometimes a bit charred, with mostly wholesome adornments, so we can nibble and still stay thin as the playful young waiters. Mezzaluna is a fast jaunt to Italy. I wouldn't miss it for anything.

Mezzaluna, 1295 Third Avenue, near 74th Street (535-9600). Lunch, Monday through Friday noon to 3 p.m., Saturdays and Sundays till 3:30 p.m.; dinner, Monday through Friday 6 p.m. to midnight, Saturdays and Sundays 6:30 p.m. to midnight. No credit cards.

ECCO



THANK GOD FRIDAY COMES ONLY ONCE A WEEK. Ecco is bursting at the seams. Limos jockey for position outside on deserted Chambers Street. Waiters struggle through the grumbling standees to reach gridlocked tables opposite the bar. A tank would help. Am I seeing straight? Did the cloakroom attendant actually throw that overcoat? Suddenly there's a crash. The appetizer display has hit the floor. Everyone applauds. The maître d' speaks through clenched teeth: "If you're willing to wait an hour. . . ." Friday night in TriBeCa at Ecco, once an old German saloon, dark, time-worn mahogany cupboards intact, great black-and-white-tile floor, spectacular bar with moldings and pediments like an 1880s city skyline.

Happily, we're with one of those rich businessmen who move in a coven of exotic night birds, minor aristocrats, spoiled young beauties. Somehow, attention is paid. So we're seated quickly now, diving into $35 worth of antipasti to feed

ELIO'S: IT CAN BE A GIANT COCKTAIL PARTY, WITH POWER PACKS FROM REAL ESTATE AND MONEY. BUT THE KITCHEN IS LUKEWARM.

our ravenous after-theater five—fine homemade mozzarella with oil-slicked prosciutto, mushy tomatoes, slightly strong-tasting crumbed clams, and good roasted peppers, plus a platter of fleshy wild mushrooms in pungent green olive oil ($28 the double ration).

"The crowd is young tonight," our host observes. "Just old enough to stay out late. Young enough to eat this late." (Judging by the choruses of "Happy Birthday"—I count three—they are aging rapidly.) And they're dressed for the prom, for a hayride, for Carnevale, for kindergarten—for the kill.

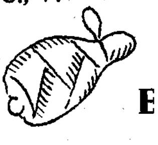
Friends rave to me about Ecco, and it can be splendid. But I find the food uneven (a dinner for two can run $105 to $115). Only the wonderful bread, dry from being sliced too far in advance, is consistent. And the string beans. They are invariably soggy and blah. "I'm sad," the waiter mourns. "I asked the chef to do these special for you."

Tonight, pastas are first-rate, though I don't detect much anchovy in the spaghettini with garlic and oil. There is lots of smoky salmon in the green fettuccine, and plenty of earthy truffle on a second batch of those green noodles. Veal scallops saltimbocca are tender and tasty in a lemony glaze of sauce. Liver is thick and rare, and the barely cooked onions would be better caramelized. Dried-out chunks of chicken campagnolo-style are served with tough cuts of sausage, tangily sauced. A mammoth veal chop valdostana—stuffed with prosciutto, Fontina, and mushrooms—is not quite cooked, but a similar double-cut beauty, just grilled, is perfect.

At an earlier outing, crisp fried zucchini easily passes muster. A spicy posillipo sauce has an odd, acrid taste, as if burned, or from abused or old garlic—just enough to notice, not enough to make baby clams inedible, as are sea scallops baked with a whole jar of capers on top. Green and white triangles of pappardelle casalinga wear a fine tomato-ricotta-and-cream sauce, plus a grating of Parmesan and pepper at our command. The night's special cannelloni-and-lasagna combo is rich and gooey and good. Fresh tomatoes on a veal chop, pounded, flattened, breaded, and fried, make the crisp coat soggy. And why does Ecco call it veal primavera? There are no good tomatoes in spring.

A flaky napoleon might be served just out of the oven, with lots of whipped cream, and the opulent zuppa seems homemade, too. Zabaglione is made ahead. Captains would go berserk whisking it in this crush.

Ecco, 124 Chambers Street (227-7074). Lunch, Monday through Friday noon to 5 p.m.; dinner, daily 5 p.m. to midnight. A.E., C.B., D.C., M.C., V.



ELIO'S

ANY GOSSIP ADDICT KNOWS ALL ABOUT ELIO'S, a lively saloon out of the Elaine's school by way of Parma. Hot as a chili pepper. Elio's can be a giant cocktail party, with a power pack from real estate and money, media stars, and just down-home celebrisociety taking a night off from Mama's. Milling at the bar, where you might see Cathy Lee Crosby drinking milk, is a standard gambit. Reservations don't mean anything. Gives you time to register Felix Rohatyn at the front-window post, Robert Benton at a catbird table, Kasper the designer and Carl Bernstein with other designs in the thick of things.

When friends drag me to Elio's, I don't kick or scream. I have my moments of relaxed indifference. And over the years, the food has struck me as reasonably pleasing. I recall decent fried zucchini and wonderful crisped calamari, calf's liver of note and a tasty split-and-broiled Cornish hen. A real thrill is when the waiter deals you a good measure of truffle, then leaves the truffle itself on your table. This Sunday night, Bob Hope and the Countess de Romanones are holding down a big round table in the rear. I could touch Richard Gere with a breadstick. *Town & Country* editor Kathryn Livingston spies a glitter of socialites. Professional foodies are aboard, and a couple in classic riding clothes. "They're entitled," my friend observes. "He's the head of the city's mounted police."

Elio's is hot, but the kitchen is lukewarm. Out of mozzarella, the waiter offers to send for some. "I've got a mozzarella connection," he boasts. That borrowed mozzarella, moist and peppered, is the only good appetizer of the night. Fettuccine tastes like Goodman's packaged noodles, and pesto sauce has an odd cast, as if badly preserved. Floury sauces, overcooked fish, tough spinach, uninspired veal and chicken, grainy zabaglione—that's how it goes. Someone should rush at once to Le Cirque and learn how to make crème brûlée. Elio's is runny under a clumsily sugared crust.

Being here is not about fine dining, for sure. It's about dealing, climbing, schmoozing, making points, and, incidentally ... fueling, at $95 or more for two.

Elio's, 1621 Second Avenue, near 84th Street (772-2242). Open daily 5:30 p.m. to midnight. A.E.

IL CANTINORI

WORD GETS AROUND FAST AMONG DEDIcated foodies. Il Cantinori is the Tuscan *ristorante* of your dreams, comes the news from informed reconnaissance. Into my brain pop visions of beans and rugged bread soups and great slabs of barely cooked beef drizzled with heavily perfumed olive oil. Well, with its rough-hewn dark beams against white stucco, its terra-cotta-tile floors, the farm tools and tall wood bird perches hanging in the lofty back room, Il Cantinori *does* look like a Tuscan farmhouse. And it must be even more winsome when the wood-framed glass façade folds open and tables spill out onto 10th Street. Uptown cognoscenti vie with the neighborhood for bookings here, and they all have to compete with the art world.

One recent evening, the back room is almost taken over by a group paying homage to Leo Castelli, who is set off like an emperor at his own round table, ringed by Mary Boone and Henry Geldzahler, among others. Even so, the noise is muted back here. It's the jam-packed front room where you must shout to be heard. And who needs music with such a din?

It's wise to study the food on display as you surrender your coat. Otherwise, you might miss the beans. They're not advertised on the menu, though one night when the kitchen is peskily poky, a diversionary platter arrives—big white beans, chickpeas, and lentils, flecked with parsley, superbly tangy in vinaigrette. Bread is seriously good here, and when a guest asks for garlic toast, too, the kitchen acquiesces, sending porcini crostini as well. That's how I know I've been recognized. That fact might elevate the quality of service. But it doesn't smooth out the unevenness of the food.

The ambition is grand. Pino Luongo, chef, co-owner, and man-in-charge here, is proud of his fish flown in from Italy, his wild mushrooms and game. The long list of specials makes you dizzy trying to remember (prices, often higher than for menu-listed fare, are mentioned only for truffles). Still, the disappointment level is too high—especially when you realize that dinner for two can cost $100 to $150.

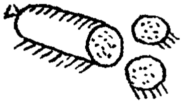
But what's good is *so* good, I don't see why the kitchen can't mend certain bad ways. So go to Il Cantinori. Try the beans and great bagna cauda with sliced raw vegetables for dipping, or shrimp of good flavor and careful grilling. I can't remember ever tasting buffalo mozzarella quite as sensuous as this silken round, as soft at the core as the white of a perfect poached egg. Fagioli al salto is a sturdy potage of white beans, shallot, croutons, and parsley, and the special black risotto can be soupy and delicious. Pasta bow ties are heavenly, dotted with mozzarella, chopped tomato, and two caviars—red and black—then sprinkled with olive oil. One evening, I remark that the lovely ricotta-and-spinach dumplings seem rather huge in their haunting nuttiness of browned butter. Next visit, the ovals have shrunk markedly. A whole branzino, the Mediterranean rockfish, is rubbed all over with olive oil and grilled till the skin crackles and the flesh inside is "just cooked."

But an oyster stew is not especially stirring. Baccalà in anchovy-scented cream has such an ugly taste, not one of us can stand it. Overdone white beans with sausage in a listless tomato broth really disappoints. A huge cut of beef—the Arnold Schwarzenegger of chops—is mealy and without flavor, but a splash of olive oil helps. And venison is macerated beyond hope. Both string beans and snow peas are much too cooked.

Tirami su, served warm and rum-soaked, takes eight minutes, but it's worth the wait. Grapes in almost-raw pastry are a celebrated house special, but nothing beats the deep coffee essence of extraordinary espresso gelato. 💋💋💋 🔥🔥🔥

Il Cantinori, 32 East 10th Street (673-6044). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 6 to 11:30 p.m., Fridays and Saturdays till midnight, Sundays 5 to 11 p.m. A.E., C.B., D.C.

GINO



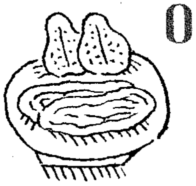
GINO IS ANOTHER SHADE OF HOT. FOREVER HOT. SO hot, the house doesn't need to honor plastic. This is where our town's toniest decorators take their toniest (or aspiringest) clients to graze between the chintzes. And it's not because the *ambiente* is *simpatico.* Long ago, when Gino decided to spruce up, the fifties-ish zebras-on-cherry wallpaper was no longer in stock. Loath to risk change, the powers that be ordered it custom-made.

Saturday is especially feverish, and service never stops. It just limps and loafs a little around 4 P.M., when the waiters decide it's time for them to eat. By that hour, they've likely already fed Yoko Ono, Mario Buatta, some minor English royals and aristocratic Italians, and foreign correspondents from Rome—wisely lunching on mozzarella and grappa as little Ewok creatures with beehive hairdos wait in line. It can't be the brilliance of the kitchen that draws them, though Gino addicts wax lyrical about the pasta al segreto—the secret sauce our chummy waiter confides is just cooked-down tomatoes, "a little garlic, a little butter, a little cream."

Order half-portions of pasta. They are huge—surprisingly pleasing gnocchi in a decent marinara, ziti or paglia e fieno in that pleasant segreto sauce. The stuffed pepper has a homely appeal, and the lentil soup is seriously good. Otherwise, memory is pocked with sadness: "special" antipasto a gathering of the unripe and the canned, minestrone so pale and soggy not even a tornado of grated Parmesan can save it, less-than-fresh-tasting seafood linguine, clipped rubber bands of dried porcini in the fettuccine, tasteless veal in tasteless breading, petrified pork chops, boring lukewarm tripe, string beans both bright-green and limp, and zabaglione Vesuvius-style, two thirds in a parfait glass, one third overflowing into the saucer.

Perhaps this is home cooking. Why else would Gino's Saturday Italians seem so happy as they dip into their rigatoni? Love

ORSO



ORSO: THE RIGATONI WITH CHICK-PEAS, PEPPERS, AND PARSLEY IS A GRAND MEAL IN A BOWL. WHO CARES WHETHER IT'S AUTHENTIC?

is sometimes about nostalgia—and with entrées $8.50 to $15.50, nostalgia here comes cheap.

Gino, 780 Lexington Avenue, near 60th Street (758-4477). Open daily noon to 10:30 p.m. No credit cards.

ORSO

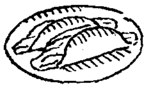
ORSO DOESN'T DRAW THE WANDERING TRIBES OF THE fickle chic. Its gentle heat is fueled by show-biz folk who would never dream of going anywhere else in the neighborhood before or after theater. Joe Allen's gift to his Culinary Institute of America–tutored daughter, Julie Lumia (who prepped at Harry's Bar in Venice, on Torcello, in Rome, and at a beachside trattoria in Positano before settling here), Orso is a puzzlement. I can't believe a recent forlorn dinner was put together by the same hand that waved the magic wand over a later miracle at lunch.

We are tasting everything in sight, and almost any dish would make a glorious lunch for me. A giant soup bowl—everything here is served in whimsical pottery—holds an earthy stew of vegetables, starring potato and arugula. With slightly singed crisps of Orso's garlicky pizza bread, I'd want nothing more. Satiny slivers of porcini mix with duck and chicken on watercress. Bruschetta, thick garlic-infused toast, is piled high with tomatoes and olives in rich olive oil. The same baggage plus mushrooms, onions, and roasted peppers is more manageable—and delicious—on that crackling pizza bread. The house is out of shell pasta, so we get rigatoni with chick-peas, red and yellow peppers, and snips of parsley in fresh tomato sauce—another grand meal in a bowl. Who cares whether it's authentic? Fettuccine is wonderful, too, soupy with pancetta and a crunch of celery in Gorgonzola cream. A crisp-edged pizza with tomatoes, prosciutto, mozzarella, and Parmesan, though slightly raw in the middle, is better than most overprecious pizzas about town.

A baby chicken gets most of its pizzazz from a tomato-caper-eggplant sauce. The mammoth veal chop is stuffed with somewhat fatigued spinach. Swordfish is too thin and mealy. Unhappily, desserts need a lot of work. Sorbets are dry, gelati a joke—the chocolate tastes like crushed Fudgsicle.

The design of Orso is deceptively simple—faded-pastel country chairs, a trompe l'oeil window, an almost-open kitchen. Pizzas are $7, pastas $12, entrées mostly $15 or under, and the house red, in a roly-poly pitcher, is pleasant. The arrogant waiter (or chef) who refused to serve unsauced pasta or striped bass without butter for my friend should realize that no one would eat that way unless it were a life-and-death choice. A little sympathy and grace seems in order.

Orso, 322 West 46th Street (489-7212). Open daily noon to midnight. M.C., V.



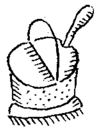
LA COLONNA

LA COLONNA HAS SIMMERED DOWN. THAT SPECIAL rarefied frenzy is calmed as the schools of piranha swim off to hotter seas. Yet all is not lost in this vast clever intimation of Pompeii. Marisa Berenson is spied on a recent crowded Saturday, and actor David Keith can't be missed dashing between claques of stylishly garbed chums. Even better, the food seems more pleasing than when last rated. And the new maître d' sports a rhinestone brooch on his tuxedo jacket over pegged pants. Very cute.

Once unsuccessful, shrimp in caviar-confetti'd cream have, miraculously, been rendered edible. Carpaccio dressed with a Jackson Pollock dribble of mustard mayo has some character. The huge offering of fine seafood salad needs only a drizzle of good olive oil. Ribbons of celery and radicchio make a lovely salad with shingles of Parmesan. And even a mushy minestrone has good flavor. Sticky spinach-and-ricotta gnocchi please as much as ever in a subtle Gorgonzola sauce. Green ravioli couldn't be more tender, their bits of tomato and crisp-fried sage a snappy touch. The chef refuses to do a seafood risotto for one—the double order costs an outrageous $30. Predictable entrées are fairly well made, especially the gently cooked red snapper with mushrooms, but a special rolled leg of veal needs fresher-tasting spinach. Zabaglione with shaved chocolate and cookies for scooping is surprisingly good, though pastries are still fiercely mediocre. Shelling out $110 to $130 to feed two, surely we deserve better.

Variations on carpaccio, pasta, and couturier pizzas, mostly $10—on a new menu designed for supper, since canceled—work wonderfully at Sunday brunch, but someone should show the chef how to make risotto pancake. It's a special passion of mine. And it's no fun brunching in the dark—turn up the lights.

La Colonna, 17 West 19th Street (206-8660). Lunch, Monday through Friday noon to 3 p.m.; dinner, daily 6:30 p.m. to 12:30 a.m.; brunch, Sundays 1 to 4 p.m. A.E., D.C., M.C., V.



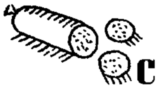
UZIES

UZIES SEEMS TO HAVE LOST ITS FEVERISH IMPERATIVE without losing the grace of its kitchen or the chorus of the cash register. If fashion's brats are gone, a solid and loyal pride of aging yuppies seem content to claim this turf, spending $40 to $50 each for dinner. The bar still gets a riff of late action, and a duo of good-looking women may arrive from the gym very late for dinner, eyeing the crowd, full of longing and hope.

Perhaps the Gorgonzola bread could be more powerful. And some of the pastas have lost the edge of perfection I remember. But this is the best salmon I've tasted anywhere since France: exquisitely delicate, pink inside as requested, in a shimmering lemony beurre blanc. Breast of chicken moist as can be, in a nuttiness of brown butter, is plumped with prosciutto-and-basil-flecked ricotta. The chef has mastered fried zucchini—it's crisp and retains real zucchini taste, something of a miracle. Calamari is well fried, too, served with pesto to dip it in. Roasted peppers with anchovies are delicious in a fruity olive oil. Asking for tuna "rare" risks getting it almost raw, but our quartet of sushi lovers don't complain—it is fresh, full of tuna and grill flavor. The ribbons of red and yellow peppers, red onion, fennel, and arugula served with it should be promoted to house salad. Veal with prosciutto on a bed of intense green spinach has flavor, too, though I'd wish a less sweet sauce. Clams with a peppery after-heat might be better with thinner linguine, and the spaghetti puttanesca lacks zip, but the tortellini bathed in ham-and-spinach-dotted cream is haunting. Beware of no-taste minestrone, bland carpaccio, and four little stuffed mushrooms, nice but a ripoff at $5.

Uzies' dark-chocolate-frosted white-chocolate mousse may have been served to Queen Elizabeth on her last visit to Kentucky, but it's like eating sweet soap to me. A better bet is the cappuccino-mousse pie or Hoexter's rich and famous bittersweet-chocolate cake. 💋💋💋 🌶

Uzies, 1444 Third Avenue, at 82nd Street (744-8020). Dinner, daily 6 p.m. to midnight; brunch, Sundays (September through April) noon to 4 p.m. A.E., C.B., D.C., M.C., V.



CASTELLANO

CASTELLANO IS THE NOT-SO-INNOCENT VICTIM OF chic's cruel flightiness. Just a year and a half ago, it was in the heady throes of its fifteen minutes of fame, full of familiar faces in night-white pallor, mini-movie moguls and aging Lotharios wrapped in that amorphous drift of nubile beauties that regenerates with every season—shoulders, teeth, manes always magnificent.

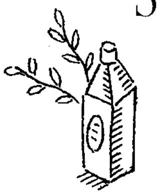
The handsome, hard-edged mock-terra-cotta walls no longer echo like an anteroom to Caligula's bath, but neighborhood businessmen keep the gears meshing at lunch. And if the heat has cooled—the house can be half-deserted—Richard Gere popped by recently. That's a point.

When the fever was highest, the chef decamped to Venice. That didn't help. And high prices inched a little bit higher. Antipasti start at $9, pastas are $12, entrées $16 to $21. And in a spot that prides itself on risotto, it's annoying that the chef will only do an order for two ($28). Perfection, alas, is not near. Risottos are soupy and full of lusty flavor—I taste vegetable and seafood renditions—but the rice lacks that elusive "bite." Swordfish tastes less than fresh, and the ravioli is tough. Remarkably tender veal gets its only flavor from slivered leaves of lemony artichoke, but red snapper can be impeccably cooked, accented with fresh tomato, capers, and pickle. And I'm perfectly happy with my osso buco. As my companion at lunch, a professional hotelier, observes compassionately, "It's not so bad." He's right. It's not bad at all, just a bit pricey and haunted with memories. 💋💋 🌶

Castellano, 138 West 55th Street (664-1975). Lunch, Monday through Friday 11:45 a.m. to 2:30 p.m.; dinner, Monday through Saturday 5:45 to 11:30 p.m. A.E., C.B., D.C., M.C., V.

THE NEW

SAVVY ACHIEVERS AND UNDERREACHERS



GEORGINE CARMELLA

ONE GLORIOUS DAY NOT LONG AGO, THE TOMATO-red seas of Little Italy parted and there was Georgine Carmella—a brave little outpost of sophistication in a neighborhood most uptown gourmands dismiss except in times of atavistic seizure, when they can't miss the Feast of San Gennaro.

Not to say that the crossroads of Mulberry and Grand hasn't been invaded by highly stylish design in recent years. But Georgine Carmella is not about architectural glory. No, I doubt you'd even notice this dowdy little storefront if you passed by, so little has been done to disguise old tin ceilings and turn-of-the-century white tile floors. Yes, there are paisley velvet banquettes, an expanse of tinted mirror, sprays of dried flowers, and clunky fixtures that look like a legacy from an abandoned school. The one irresistible touch stands on the stoop—a small table with a plate of cheese, figs, and stemmed strawberries and a stash of Georgine Carmella's business cards. I first spy it in autumn. "Does anyone ever steal a fig?" I ask. "No, only the cards " is the reply.

Twice, the house is almost deserted. Being blissfully nearsighted—sometimes it's a blessing—I'm struck by two especially tough-looking women who arrive late for dinner. As they pass, it becomes clear that they are men, even though one obviously thinks he is the reincarnation of Maria Montez. It's Maria's birthday. The entire team sings "Happy Birthday" in Italian. On quiet nights like these, someone behind the scenes uses music to amuse himself: Bossa nova gives way to *West Side Story* and Mario Lanza.

Georgine moves between the kitchen and the dining room, a tall, slim figure dressed à la Katharine Hepburn—pleated trousers, soft flowing shirt—dark hair cropped close. In one ear hangs a strange earring sweeping from lobe to shoulder. "It's monkey hair and human hair," she says. "I love it." Is it any wonder we're all a wee bit wary? Then she launches into a passionate celebration of the evening's specials. The waiter arrives dispensing bread from his basket—warmed chunks filled with a melt of garlic-perfumed mozzarella. We are goofy with joy. From that moment on, dinner is an astonishment of deliciousness.

No red peppers tasted anywhere are a match for these, sautéed with skins on, in a lush tangle of olives and anchovies. Everywhere, stubborn restaurateurs insist on serving mussels stunted, smarmy, sand-choked, but these plump beauties are the fishmonger's pick of the day, tossed with red onion and parsley in a lemony dressing. The porcini are grilled to perfection, firm and nutty, though porcini sliced raw, I'm sad to say, do nothing at all for carpaccio. Unhappily, too, the risotto has been steamed to a gruel. (On a second try, the intense winy taste is compelling, the texture infinitely improved.)

Crisp snow peas add a crunch to the artful rendition of capellini primavera—a gathering of mushroom, tomato chunks, and carrot julienne in tomato-etched cream. What the house calls ravioli are huge pillows of pasta filled with ricotta in a butter bath, flecked with leaves of sage and planted on a nest of spinach. A brace of baby quail carry the robust flavors of bacon, celery, garlic. Strings of carrot lend texture and color. Having begged the waiter to stop serving bread, I can't believe we are calling for more so we can dab up this rich sauce. Only the tiny nubbins of too cooked sweetbreads disappoint.

A second dinner, though mildly flawed, has its own splendors. Everything served is a colorful still life. Tonight, there are crumbed-and-fried rounds of goat cheese, luscious on a thicket of arugula with scattered nasturtium blossoms. A pair of shrimp oozing mild, sweet goat cheese are perfectly cooked. Veal-filled tortellini are bathed in cream, with snips of prosciutto, parsley, and snow pea (a nice substitute when spring

GEORGINE CARMELLA: ONE DINNER IS AN ASTONISHMENT OF DELICIOUSNESS; ANOTHER, THOUGH FLAWED, HAS ITS SPLENDORS.

peas aren't available). Spaghettini enriched with butter and Parmesan has more class than the sadly anemic truffle sprinkled over it. The quail are even tastier than remembered, and stewed rabbit is served with wide pappardelle noodles in its own aromatic sauce. Lightly breaded veal boscaiola is garnished with an intensity of wild mushroom and prosciutto.

The wine list is small, with only seven bottles under $20, but I fall in love with a slightly dusty-tasting Montepulciano d'Abruzzo ($16). Being serious about dining, the house offers cheese in a big covered basket, and decaffeinated espresso, but no American coffee. Tiny cannoli, filled with airy whipped ricotta cream, wear crushed pistachios at either end. Rich hazelnut torte tastes like a nut-studded brownie.

With great regret, I must report that discerning friends dining here at my suggestion were vastly disappointed. Since it's no strain at all to spend $150 or more for two, especially if you're a fool for porcini, truffles, and nasturtiums, they were enraged. I hope that was a rare fall from grace. I want Georgine to win the cognoscenti so she can spruce up the place and buy another earring.

Georgine Carmella, 165 Mulberry Street (226-3999). Open Tuesday through Saturday 6 to 11 p.m., Sundays 2 to 10 p.m. A.E.

SISTINA

IT'S ONE THING TO DEDICATE A chicken to Sisto IV (whoever he was). Split and flattened, sprinkled with balsamic vinegar and rosemary, it can be a gutsy little bird. But deciding to dub your trattoria Sistina—that's a challenge. Perhaps we should be grateful that Sistina's owners were too awed to do more than reproduce the Sistine Chapel ceiling on the ashtrays and hang a giant blowup of Michelangelo's powerful fresco of God giving Adam the spark of life—just the arms, thank heaven, no more. This is a pasta parlor, after all. Otherwise, everything is bare wood and bare beige with white tablecloths and a few potted trees—and waiters running free-form relays, purposeful but disorganized, often asking the same questions.

Grab one and get him to guide you through the menu. It's bad enough that he doesn't hint at the high price of specials here, almost always a few dollars higher than the listed pastas ($11 to $17) and entrées ($10 to $18). Reading the menu is as puzzling as a first encounter with *Ulysses*. Molisana, meraviglia, romagnola—they are all passwords for chicken in differing guises. Sorpresa, gran successo, capocuoco are acts committed with seafood. The *sorpresa* is . . . how extraordinary the food can be when everyone is really trying.

The very good bread alerts you that details count. The zucchini alone convinces you that there's a cook in the kitchen. A giant platter of crunchy wisps, thinner than shoestrings, arrives, needing salt perhaps. Eat them hot. An early, anonymous, slightly frenetic but excellent dinner (except for characterless and overcooked seafood that prompts me to suspect the chef hates fish) is followed by

GEORGINE CARMELLA

a mostly lackluster lunch. But the dazzle of a second dinner has my roller-coaster spirits soaring again.

Of course, our trio's suspicion is that at least one of us has been recognized. The man in charge hovers near, waving jars of truffles—both black and white—under our noses, waxing lyrical over the specials of the day, decanting our young wine. (Looking around, we can see that his courtship is not exclusively ours, but definitely selective.) Who knows what incantations he has recited in the kitchen. I can only report our trio's swoons and bravos . . . for that graceful gray mushroom called pleurote, garlicky with a peppery after-kick; for tender spinach-plumped ravioli in a voluptuous melt of four cheeses; for corkscrew fusilli tossed with porcini, tomato, and basil, infused with garlic, moistened with oil; and for tonnarelli, a fettuccine-like egg noodle in thickened cream, celestial landing field for an earthy onslaught of truffle.

For starters, thinnest leaves of polenta (fried to a chewiness that requires a knife) are topped with white beans and bits of porcini. Caprese, a princely $9, gathers buffalo mozzarella, sun-dried tomatoes, marinated zucchini, and leaves of fresh basil. The risotto is a flop, too cooked, unseasoned, bland as if its sea tenants have been cooked elsewhere, but the day's special quail, truffled in black, are juicy. And the paillard of veal, flattened, marinated in balsamic vinegar, and sautéed, is sheer goodness.

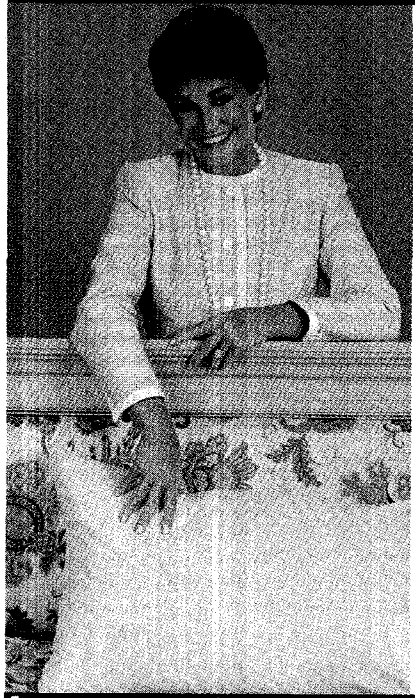
The house's runny crème brûlée, with an unpleasant crust of crystallized sugar, and a sweet, soppy napoleon make the bakery-bought chocolate cake and almond délice look especially good, and the zuppa inglese with fresh pineapple is wonderful. Strawberries in more of that cleverly exploited balsamic vinegar are better than you might imagine.

Oh, yes, it's only fair to note that one of my companions at that sense-stirring dinner returns and finds the pleasures much muted. What a pain. As long as you can do it, Sistina, why don't you just *do* it?

Sistina, 1555 Second Avenue, near 81st Street (861-7660). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 5 p.m. to midnight, Sundays till 11 p.m. A.E.

GORDON'S

GORDON'S DOES NOT SEEM DEvoutly Italian to me, though the menu is close to the faith. The dark patina'd wood paneling gives Gordon's a pubby English air. When I twirl my fork through fettuccine with shrimp in lemon cream, I think I'm in California. And desserts as homey and varied as these are definitely American. Then there is the mounted moose head



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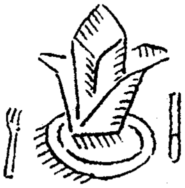


GORDON'S: THE PICK OF THE PASTAS IS FETTUCCINE, WITH A POWERHOUSE OF SUN-DRIED TOMATOES TURNING THE CREAM BRIGHT PINK.

wearing a necktie. No, you're not likely to find that kind of humor in an Italian restaurant.

Of course, there is one chef from Florence, but the other is Parisian, and owner Cris Barone is a recent repatriate from California. His partner, Andrea Anson, provides the ambience of ambiguity. On his Italian mother's side, he's noble; on his English father's side, he's royal. But give me deliciousness over authenticity any day. And the prices are reasonable, too, pastas $9 to $14, all but two entrées $14 or under.

There is no cloakroom. Coat hooks are impractically placed, mostly too low. And the staff is amateur though agreeable and informed. One night, our waitperson suggests that the torta of mascarpone layered with Gorgonzola, listed under appetizers, is more ideally dessert. She's correct. And how kind she is, warning us off the Gavi wine—"There are other wines as good for less." Arriving rather late one night, we find ourselves in the hands of a chummy fellow, his voice stentorian as he calls the honor roll of specials. "Shrimp arrabbiata. '*Arrabbiata*' means 'angry,' but these shrimp are just aggravated." He's so full of information and trilled *r*'s, someone asks, "Are you Italian?" "I spend time with my uncle in Rome. That gives me a flavor I hope you find in the pasta," he responds. When the waiting stretches unusually long, he explains, "I had to persuade the chefs to reopen the kitchen by telling them I've got this great dinner order."

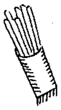
Perhaps that's why the bread tastes so stale. It's been cut too far ahead. But dinner makes pouts disappear. It's amazing how much flavor the kitchen gets out of winter's pallid tomatoes, chopped with olives and basil on wonderful olive-oil-soaked toast. Grainy purée of chicken liver is spread on toast, too, with a dotting of sage, and its peppery after-kick seems to be the chef's signature. Garlicky golden-oak mushrooms sautéed with fresh herbs have that heat, too. Spinach-and-ricotta dumplings are tender and tasty in a fine tomato sauce.

The pick of the pastas is fettuccine, with a powerhouse of sun-dried tomatoes turning the cream bright pink. Rigatoni with wild mushrooms and just a touch of spinach, a special one evening, is very good. The homemade taglierini are primitive in shape but creamy and lush. The waiter lets everyone have a sniff of the truffle before he shaves it.

The game hen is angry—arrabbiata, too. One leg is tucked under the other to hold a lemon half . . . a little too cute, but forgiven, since the bird is wonderfully zesty and moist. A beurre blanc of Asti spumante ("I probably shouldn't use that expression in an Italian restaurant," our waiter apologizes) does nothing for an impeccably poached red snapper, served with fennel and endive. But the sea bass is cooked precisely the way we like it, too firm to fillet neatly, sweet and fresh.

This late night, the dessert table is already ravaged. "I can't bear to tell you what you missed," the waiter says mournfully. And he's right. Desserts can be lovely: pears in cream with shavings of chocolate, rich, dark chocolate-almond cake, and peach torte in a wonderful cookie-like crust with thick clouds of superior whipped cream. The house manages to find what our waiter calls River Arno Mudcake (a salute to the Florentine chef)—it's a fudge number on a puddle of raspberry sauce with cream swirled in to make an elegant pattern. There is a homey apple-and-pine-nut cake, too, and a primitive Linzer torte one comes to love.

Gordon's, 38 MacDougal Street (475-7500). Lunch, Tuesday through Friday noon to 4 p.m.; dinner, Tuesday through Thursday 6 to 11 p.m., Fridays and Saturdays till midnight, Sundays till 10 p.m.; brunch, Saturdays and Sundays noon to 5 p.m. Will be open Mondays starting February 4. A.E., C.B., D.C., M.C., V.



DE MARCO

DEMARCO STRIKES ME AS INfinitely American. More American than Italian. American in its audacity and its innocence. I mean that as a compliment. DeMarco's kitchen may take liberties with ethnic authenticity, but it is not producing tomato-flecked chop suey. What you get on your plate is mostly wonderful to eat.

DeMarco is already much loved by the neighborhood and often booked ahead. Urban offspring of a summertime venture on Nantucket, it is strikingly stark, rather SoHo in feeling, with cast-iron Corinthian columns stripped down to bare metal, gray industrial carpet, and walls bare except where spots create circles of light. The serving staff look like college kids waiting table at a summer resort, men and women alike dressed in tucked-front dress shirts and cummerbunds. Ours is a poised beauty. We ask why the columns are rather oddly placed, two of them eccentrically close. "It was a funeral parlor," she confides. (The owner later says she is mistaken.) We are silent, imagining a morgue, bodies on ice, the crematorium. But we are dedicated . . . obsessed foodies. Nothing can spoil *our* appetites.

The menu is tailored, brief, everything described, prices high: antipasti $5.50 to $7.50, pastas $15 to $18, entrées $20 to $24. And our Lorelei takes our entire vast and complicated order—full of admonitions not to overcook—without a notebook, reciting prices of each special. Unfortunately, a duo of waiters never quite get all four dishes to the table at the same time, and no one seems to know who ordered what.

Amateur flightiness aside, what DeMarco is attempting is thrilling. There's room for authenticity and a place for creative invention. Perhaps that's what the DeMarco brothers intended. Three of the four are educators. The fourth is a psychoanalyst, executive headhunter, and Renaissance scholar. If the spaghetti alla primavera, with shrimp, scallops, and strings of julienne vegetables in an herb-touched cream, is unorthodox, it's only to be expected.

The flaws are many, a few even serious, but the originality inspires a feeling of contentment. Beignets di pesce are not beignets at all. Perhaps the kitchen forgot to batter the cubes of swordfish. They are sautéed naked, served on disks of lemon encircling basil-flecked tomato. And the "jumping lamb" chunks, with hearts of artichoke, perfumed with fennel seed and rosemary, would be lovelier less cooked. Insalata "buon gustaia" is a colorful still life—slivered mozzarella, carrots, squash, yellow and red peppers, and soppressata sausage and olives on leaves of radicchio and red oak lettuce. It could use a tastier vinaigrette.

Half a lobster goes into the creamy rose-tinged sauce of linguine con aragosta, studded with tomato bits. Odd-tasting shrimp mar the angel's-hair pasta, and fettuccine-like tagliatelle with preserved duck and porcini in red-wine sauce sounds more splendid in concept than it tastes in this soupy rendition. A thick grilled veal chop ordered "pink" is cool at the heart. Tossing tender scallops of calf's liver with tendrils of sun-dried tomato and leek is delicious inspiration even if the liver is not rare as ordered. And I love the house's spectacular umido di pesce, a saffroned "bouillabaisse" with lobster, shrimp, clams, and scallops, a huge crouton, and a ramekin of thick pepper-heated, garlicky rouille.

All pastas and desserts are made in the house, as is the rich, thick, salt-free Tuscan bread. (It is not very Tuscan, and its lack of salt really hurts.) A scant portion of cool zabaglione might be served on fresh fruit or mixed berries. The pastry cook's Linzer torte has the taste of fresh raspberry jam in gingerbread crust, and the tirami su is a Sophia Loren of tirami sus—seriously luscious.

A string quartet plays at Sunday brunch, when someone is silly enough to light candles in daylight, but the menu is designed to please most any appetite—a hunger for breakfast, or for something more substantial. A soft and pristine omelet is topped with thinnest string beans and asparagus, diced tomato, broccoli, and a melt of goat cheese. Two giant crêpes are plump with prosciutto, salami, spicy soppressata, and three cheeses, topped with a coulis of tomato. A refreshing orange-and-spinach salad escorts an eggplant-and-mushroom-filled zucchini soufflé that would be prettier intact than tumbled from its baking dish. Homemade sausages are served with roasted red peppers and bland polenta. Grilled swordfish lacks taste, too. Neither rosemary nor lime butter can offset the dryness. I can't remember the last time I salted food, but this noon almost everything cries for it.

True to form, our waiter fails to note that one order has never been served. This *does* seem like a litany of complaint. Well, perfection is still a dream at DeMarco. But imagination in the kitchen is enough to lure me back.

DeMarco, 1422 Third Avenue, near 81st Street (744-2819). Dinner, Monday through Friday 6 to 11 p.m., Saturdays till 11:30 p.m., Sundays 5 to 10 p.m.; brunch, Sundays noon to 3:30 p.m. A.E., D.C.

SCARLATTI

WHEN RESTAURANT mania grows so virulent that dentists, graphic designers, and video producers are falling all over one another in the race to open $2-million beaneries, how could a savvy restaurateur just sit calmly by? Lello Arpaia couldn't. And so we have Scarlatti, vast and infinitely grander than his Lello, two blocks away.

Evidently there were hordes of pin-striped nabobs and flush dowagers huddled outside waiting for the doors of Scarlatti to open. Hysteria reigns at the one-week mark. A television team is grinding away. The staff is about as calm as a scene from *One Flew Over the Cuckoo's Nest.* I'm not sure that even the most militant professional could maintain grace under such attack, and so I will

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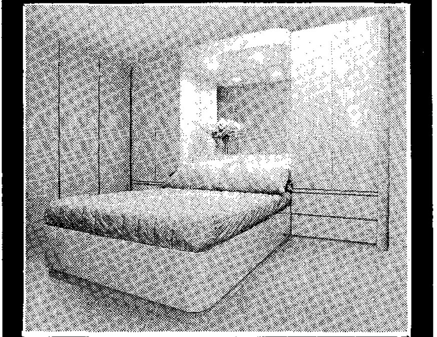

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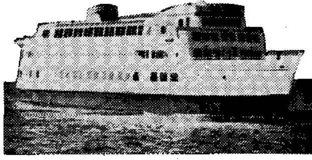


DE MARCO: LIBERTIES MAY BE TAKEN WITH ETHNIC AUTHENTICITY, BUT WHAT YOU GET ON YOUR PLATE IS MOSTLY WONDERFUL TO EAT.

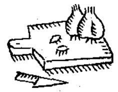
discount that day's comedy of errors.

With the house more sedate—less crowded, less pressured—at a later dinner, it is possible to appreciate the grandeur, not for chic necessarily, but for the money spent, the giant chandeliers and peach-upholstered side chairs, the reflection of candlelight in smoked mirror. The menu is equally cautious. Too bad. Naples-born Lello talked about bringing regional *cucina* to East 52nd Street. The menu reflects surrender of that dream—unless you count sole Siciliana, shredded cardboard smothered in a blanket of melted mozzarella. The only adventures are malfatti con carciofi—triangles of pasta tossed with artichoke, capers, and olives, very salty, very good—and an antipasto of biting broccoli di rape with sausage and whole garlic cloves, unlisted on the menu. In this high-rent Zip Code, with pastas $14 to $18, entrées $18 to $28 (most $1 or $2 less at lunch), recognizable Northern Italian cliché must have seemed prudent.

Still, familiar little pallets of breaded-and-fried mozzarella, and the antipasto misto—one split shrimp, one plump New Zealand mussel, a couple of nicely crumbed clams, and delicious stuffed zucchini—are good, and the zuppa paradiso is elegant, thin ribbons of veal, chicken, and julienned vegetables in broth that telegraphs the chef's heavy hand with the salt. Spaghettini carbonara is a tasty swamp studded with pancetta. Tough, tight, tasteless little tortellini swim in an undistinguished Bolognese sauce. Risotto ortolana, thick with asparagus tips, zucchini, mushrooms, and carrots, could be soupier and less salty. Red snapper with clams and mussels is delicately cooked in a lightly tomato'd wine sauce, and the zuppa di pesce is a triumph of freshness and deft seasoning. Veal chop pounded, breaded, and fried in the Milanese way is minus flavor, and the pleasant chunks of chicken with sausage deserve better than artichoke hearts that taste bottled. A remarkably good steak with green and black peppercorns, served rare as commanded and cognac-flamed, sits in a dreary sauce.

Fussy cakes, some rarely before encountered—mimosa custard cake and the green-marzipan-frosted cassata alla Siciliana—may thrill your dentist. A baroque zuppa inglese thrills me. The wine list is an odd mix of moderately priced Italian generics, rare vintages from Piedmont, and California treasures priced to pay off the mortgage fast.

Scarlatti, 34 East 52nd Street (753-2444). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5:30 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V.



PAOLA'S

WATCHING PAOLA Marracino tending her flock in the cramped, narrow storefront that is Paola's makes me think this is one happy family. There are seats for only 32. Arrive before your table vacates and you will stand like a sardine in a smidgen of space between the cloakroom and the fridge, struggling to stay clear of the kitchen scrimmage.

All I can say for sure is that the pastas are so spectacular at that first dinner, I begin sending friends to Paola's. At a second outing, perfectly dismal pastas leave me puzzled. How can the same cook who produced a sublime fettuccine with shrimp and crab in cream sauce, dazzling rich manicotti, and a blessing of fusilli with vegetables in tomato-flecked cream now permit leathery noodles to mar such savory sauces? I mean manicotti so stiff it takes a knife to cut through it. My guess is we're in the hands of novices here. But portions are mythically huge, prices gentle—half-pastas $5, entrées $10.95 to $17.50—and the fare is hearty, often decidedly delicious. Recommended: robust bean-and-escarole soup, the riotous jumble of hot antipasto, odd breaded liver, chicken with sausage, grapes nestled in zabaglione. Try the pasta—there's a fifty-fifty chance it will be wonderful.

Paola's, 347 East 85th Street (794-1890). Lunch, Sundays 1 to 5 p.m.; dinner, daily 5 to 11 p.m. No credit cards.

LA SIRENA

LA SIRENA WITH ITS SEA OBsession has moved into the spiffy burgundy-and-silver Deco digs abandoned by Altri Tempi. It avoids nautical cliché by inheriting quilted-satin banquettes and silver-threaded tufting on the walls, precious Ginori china, and heavy Art Deco flatware. But except for a few odd imported fish, there is nothing on La Sirena's menu that can't be found in dozens of our town's Italian feeding stations.

Too bad *padrone* Nino Selimovic, brother and former sous-chef of Bruno, across the street, isn't more inventive and daring. The sole breakout from predictability is a linguine with zucchini, tomato, and, bravo! . . . ribbons of fresh tuna. Alas, the tuna is overcooked. The captain offers to grate cheese on it. "Would you grate cheese on this for your sister?" I ask. "No," he admits. "But Americans seem to like cheese on everything."

Perhaps it's a bit too soon to judge La Sirena, even though it's been open for business ten weeks. Lunch is not exactly jumping, and one Christmas-week night we two dine totally alone, on erratic fare (pastas $12 to $14, entrées $14 to $20). There are fine clams and oysters, crab that quite frankly smells. The butter tastes old, too, though the bread is superior. A frutta di mare risotto resembles rice pilaf. But fried shoestring zucchini, impressive minestrone, a very garlicky Caesar salad, and branzino in a tomato-flecked wine sauce are all fine. With no one else to talk to, the captain must be forgiven for asking "Is everything okay?" every four minutes.

La Sirena, 237 East 58th Street (223-4470). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5 to 11 p.m., Fridays till midnight, Saturdays 5:30 p.m. to midnight. A.E., C.B., D.C., M.C., V.

LATTANZI

HAVING CAPTIVATED THEIR uptown East Side neighborhood with two cloned Trasteveres and then Erminia, the Lattanzi clan has transported their formula for success—hearty food in a rustic setting at moderate prices—to the theater district, where, the mouth knows, dining thrills are scarce.

But the delights of an autumn dinner—artistry in a vegetable fritto misto, impressive mozzarella, a buttery rendition of capellini primavera, impeccably crisped calamari with a peppery tomato sauce, and a wondrously stuffed veal chop—soon fade into a pattern of uncertainty: a disappointing lunch, an uneven performance from the kitchen at a later dinner. As the gustatory cheer dims, minor slights of service seem more annoying. Too bad. Unlike its ancestral turfs, Lattanzi gives you room to take a deep breath. And warm brick walls and hanging lights shaded with print napkins create an old-time coziness.

Perhaps there is a skillful chef who comes and goes. Perhaps a practiced hand was dispatched from Trastevere just to launch this offspring. Should you wish to gamble anyway, figure on spending $85 or more for two at dinner, slightly less at lunch.

Lattanzi, 361 West 46th Street (315-0980). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Thursday 5 p.m. to 12:30 a.m., Fridays and Saturdays till 1 a.m. A.E.

DAL BARONE

WHEN I READ THE press agent's boast that Dal Barone serves its strawberry risotto "pink and heart-shaped," I rush down to TriBeCa. Strawberry risotto can't shock or depress me. I first tasted it in Venice in the tiny mom-and-pop-run Pordanone, where Signora Marchiori assured me it was not mere *nuova cucina* audacity but "an ancient recipe." It's the acid of the fruit that comes through, not the sweet, but . . . heart-shaped? Dal Barone's is too well made for that, soupy and faintly al dente as a good risotto must be. Dal Barone rates a cheer for menu audacity, daring penne with orange, tomato, and cream, and red tortellini with green peppercorns. And another cheer for its clever use of light and theatrical gels to make a cityscape-like pattern over the bar, its giant murals evoking old-time New York.

If only all the food here were as good as the risotto, or even half as impressive as the crowd that boogies in after ten. I especially like the creature in the gold-tinsel Cleopatra wig. I won't say the kitchen is unredeemable, even if my guest does thank me for "the most fun and the worst food I've had since I got home from Tuscany." A skimpiness of mozzarella has the next table all atwitter, but the struzzichini assortiti could be a spectacular antipasto with more attention to quality and a bigger dose of good olive oil. Swollen cottony bread does not make a tasty pavese soup—the bread should be fried in butter till golden brown. The chemical taste of artichokes taints an angel's-hair special with garlic and olives. A quick splash of olive oil does nothing to mask the red snapper's grim odor. With pastas $9 to $18, entrées $15 to $18, and an $18 prix fixe lunch, the pretty people may soon find other strawberry fields.

Dal Barone, 131 Duane Street (732-9770). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 p.m. to midnight. A.E., C.B., D.C., MC., V.

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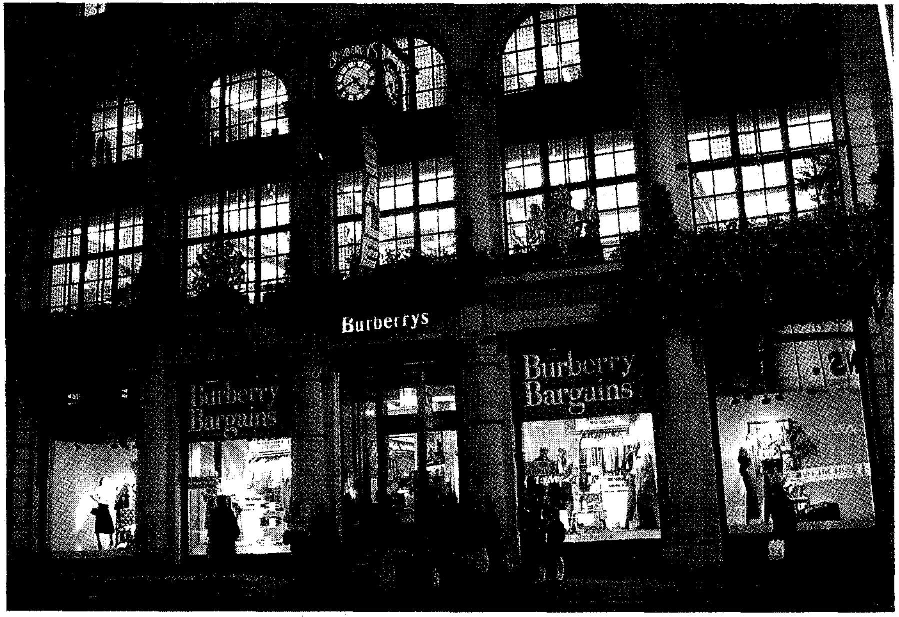
White-plate special: *Shoppers jam the aisles to grab marked-down china at Harrods in London.*

Photographed by David Reed.

IT LOOKED LIKE S. KLEIN IN THE OLD days, but this was elegant Harrods, the "top people's" Knightsbridge department store where even the Princess of Wales shops. At 9 A.M. on the Friday after New Year's, the store's eleven doors swung open for what may be the world's most famous sale.

The patient hordes, some of whom had spent the night on the sidewalk, dashed up the stairs and escalators during that first day, the smart ones armed with specially issued sale maps that showed how the store's five selling floors had been rearranged for the semi-annual event—books pushed back to make way for the Wedgwood, the thatch-roofed dog cottage (£560) nudged aside for the instant-credit department. Old-world mahogany-and-glass display cases had been shoved aside in favor of plywood bins heaped with cashmere scarves, men's cotton pajamas, bars of Harrods soap. Treacherous-looking towers of imperfect china and earthenware threatened to collapse under the onslaught as the crowds swelled to 30,000 during the first hour. And amid the crash of crockery and the murmur of businessmen buying half-price Dunhill ties on their way to the City, there was a sound unusual for London in winter—the voice of the American tourist.



Saving for a rainy day: *London prices of Burberrys hit the cellar.*

FOR AMERICANS, THIS WAS THE start of a New Grand Tour. They are skimming the luxuries of London, Paris, and Rome the way British travelers in the 1840s hit Sacré-Coeur, then the Parthenon, then the Pyramids at Giza, scavenging souvenirs all along the way. Today, Europe has become a nonstop shopping mall for Americans. Skip the museums and hit the Faubourg Saint-Honoré! It's the strong dollar that gets them there—a dollar that converts into nearly a full pound sterling, almost ten francs, and more than 1,900 lire.

The exchange rates keep changing, too. During November and December, when Americans were booking five-day Christmas-shopping sprees to London, Paris, and Milan, the pound was worth about $1.25. By the first week of January, the pound was hovering at around $1.17. And by last week, it was worth $1.12 and continuing its slow fade. The franc and the lira were in a swoon as well, the franc going from 11 cents in November to 10.3 cents in January. Italians, meanwhile, had to come up with 1,956 lire to buy a dollar by mid-January.

The Americans in Harrods were quick off the mark because they'd been invited. In the first public recognition of the born-again American shopper, the 136-year-old store took out a full-page ad in the New York *Times* on December 30 to woo the customers now thought to account for about 25 percent of its business (a decade ago, the place was known to Londoners as Harabs). "Now's the time to make a few resolutions," the ad read. " 'I must go to Harrods Sale in London. Understand millions of dollars of merchandise are to be had at half price. All starts January 4th. I must take the American Express Card with me.' "

A little low-key, perhaps, but the Pan Am ad two pages earlier spelled things right out: "Harrods Announces Its World Famous Sale. American Express And Pan Am Can Get You There." The price: $189 each way, based on round-trip airfare, the better to blow the pesky Virgin Atlantic and People Express out of the sky.

What further invitation did I need? I booked my flight and emptied my money-market account. Savings of up to 66 percent on some luxury items, plus the refunded British 15 percent value-added tax (VAT) or the French 13 percent (if I didn't mind waiting on line in the store's export department to have my refund forms filled out), would make up for the average 10 percent Customs duty on purchases over my $400 allowance. That computation certainly seemed more attractive than the piddling 8.9 percent rate available at my bank. I wasn't alone.

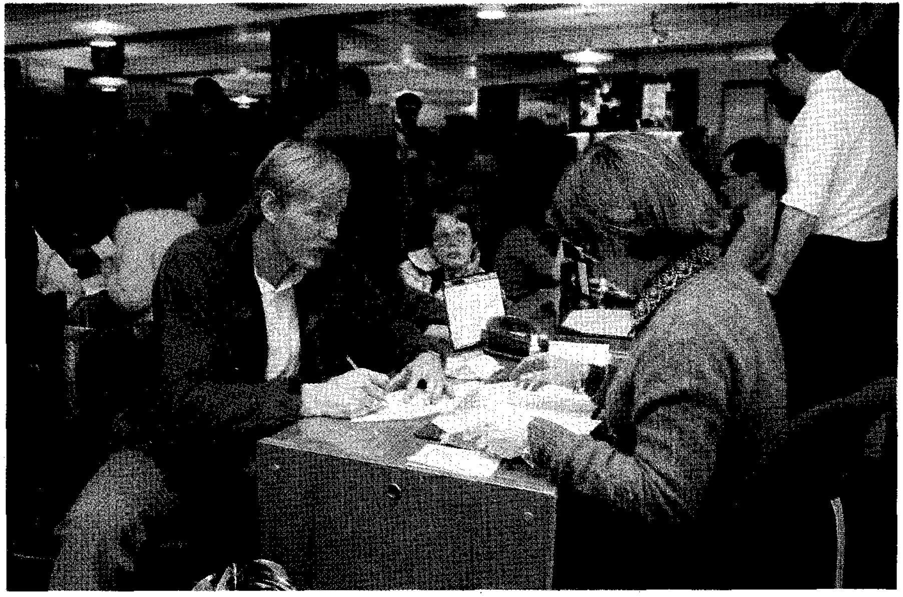
The rush had really begun last summer. In July and August, you could see Americans lined up on the rue Royale waiting to get inside the Lalique-crystal showroom. Fortnum & Mason reopened after the Christmas holiday to find a queue of Americans waiting at 9 A.M. to buy even more Stilton and Christmas pudding and rainbow-colored sugar. Twenty-two percent more Americans visited London in 1984 than the year before, and at the end of December, London department stores posted gains of between 35.5 percent (the John Lewis Partnership) and 100 percent (Harrods—"Of course," said a press officer, "we *did* have the IRA bomb last year").

Harrods wasn't the only place the Americans were in January, or for that matter all fall. They were also at Burberrys, lured by raincoats that cost half the stateside price even when they're not on sale—for women, £205, or $233 as of last week, instead of $395 in New York; for men, £227.50 ($254.80), $370 here. British shoppers were in short supply at Burberrys. "All the chaps *have* theirs," one advertising executive said. Besides, judging from stories that drifted back to New York from travelers who shopped in Burberrys before Christmas, the British shopper had every reason to fear for his life, what with American businessmen arguing over who saw which raincoat first.

And they were at Jaeger. A Pan Am staffer based in New York bought a Jaeger jacket in London last fall for £115, then worth $142, and was startled to find it selling in New York for twice that price. Had she waited for Harrods's sale, she could have bought the jacket for £59, or $67. And at Jaeger's own Regent Street shop, it had been further reduced last week to £45, or $51. Not bad for a jacket that was on sale last week for $195 on 57th Street.

Americans have traditionally found bargains in English bone china in the land of its manufacture—savings of 25 to 50 percent. When the dollar began its relentless climb against the pound, those savings became almost embarrassing. Last week, a Royal Doulton "Sarabande" cream soup and saucer that were on sale in a New York department store for $42.20 (regular price, $54) cost only £10.78, or $12.07, at Chinacraft in Lon-

WILD IN THE SHOPS: *Americans in Paris are snapping up Baccarat glasses and Saint Laurent blouses at half the New York prices. Lalique has had to impose a limit of five pieces of crystal per family.*



Money-back guarantee: *Filling out forms at Harrods for a refund of sales tax.*

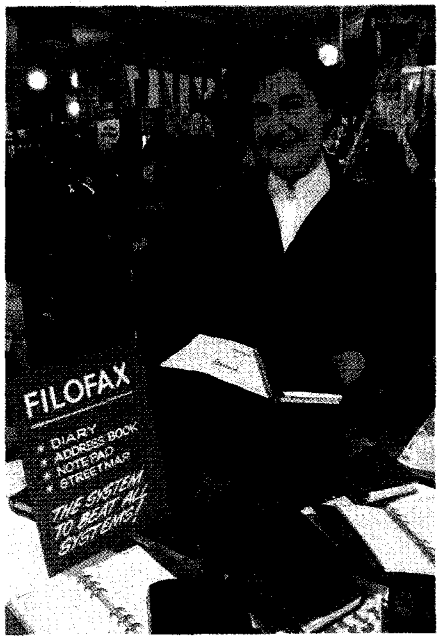
don. At London's Reject China Shops, which do 80 percent of their business with Americans and which carry Aynsley, Coalport, Royal Worcester, Spode, and even America's own Lenox, prices are 10 percent below the English list.

Anyone thinking of buying a luxury watch would also have good reason to get on a plane. A Lady Rolex stainless-steel-and-eighteen-karat-gold Datejust, for example ($2,100 in New York), carried an export price of only £997 at the Watches of Switzerland and other London jewelers. That came to $1,116 last week (a few hundred dollars cheaper than in Paris); the difference could definitely pay for a nice vacation.

Filofax, the leather-bound looseleaf agenda-cum-address-book of choice, about $150 in New York, was not reduced from £59 at Harrods, where Sally-Anne Hardie is "Miss Filofax" to dozens of Americans who telephone her (01-730-1234) to order their calendars. But bargain hunters found they could save money by ordering the binder (£39, plus the cost of the different looseleaf sections) from Ryman's (01-839-4872).

THE AMERICANS WERE NOT the only ones "bombing into Bond Street," said Robin Raw, president of the Trump Tower Asprey. The French were at Liberty, buying luxury cottons; the Italians were at Dunhill, scooping up cashmere scarves and very English-looking ties made, ironically, of Italian silk. And the Japanese were everywhere. Even someone calling himself His Royal Highness the Sultan of Solangor was out shopping last week, snapping up a walnut-veneer television cabinet for £445 (not reduced) at Harrods.

In fact, currency fluctuations seem to have turned residents of Common Market countries into roving bands of consumers happily writing Eurocheques in whatever money applies at the point of purchase. (American checks always include the pre-printed dollar symbol; Eurocheques allow the check writer to fill in whatever currency he wants.) "New Yorkers consider themselves fairly savvy shoppers," said one woman who did her Christmas shopping in London and Edinburgh. "They know when to go to outlet stores in New Jersey, how to buy things wholesale. But Europeans are showing them some fancy new steps."



Queen of the file: *Sally-Anne Hardie.*

Both British Airways and Air France were offering special weekend fares to each other's capital—about $80 round-trip, instead of the usual $160—which meant that the Paris white sales in January attracted almost as many Britons as Frenchmen and Americans. And English matrons who weren't stocking up on woollies at Marks & Spencer or scooping up Laura Ashley milkmaid dresses were by all accounts on one-day ferry trips to Calais or Boulogne, swooping down on the *hypermarchés* to load their shopping carts with beer and wine (much cheaper than in the U.K.) as well as pâtés and other fancy foods.

For their part, the French were also out in a *force de frappe,* buying up Anne de Solène duvet covers at Galeries Lafayette, the Bloomingdale's of Paris, and linen sheets at the old-guard Trois Quartiers. "Despite 'the crisis,' the French think it's smart to shop now," said Agnès De Fleurieu, whose Agnès B. boutique on the rue du Jour sold 1,000 pieces, many at half-price, one day in January. In Paris, there were bargains even without the sales for the tourists who remained through the record cold and snow. According to the French tourist board, 27 percent more Americans visited Paris last year than in 1983.

Americans bargain-hunting in Paris seemed more inclined to apologize for their foreign-exchange fortune than did their counterparts ransacking the Scotch House in London. The middle-aged matron at Chanel on the rue Cambon protested she wasn't there for price but for style. Good thing: She was in one of the few places where the strong dollar didn't translate. The bag she was looking at so fondly was $347 in Paris, $360 in New York. "We try to keep current with exchange rates and pass savings along to our customer here," explained Suzanne Urban, executive director of public relations for Chanel, Inc.

At Hermès, whose semi-annual sales in March and October are promoted by quiet word of mouth, the ladies—French, Japanese, and American—were lined up at the scarf counter pawing through the silk squares (580 francs, or $59.79; $100 in New York) as though they'd never see one of the horse-motif prints again. If the turnout of Americans seemed light on this bitter-cold January morning, that was because they had all been there before the holidays, buying Christmas presents, confided one young *vendeuse.* What did they buy? "Kelly" bags (about 6,750 francs duty-free, depending on size, or $696, instead of $1,325 in New York); the "Constance" shoulder bag, which the salesgirls in both the London and Paris shops find a bit too obvious, with its giant H clasp (7,047 francs duty-free, or $726); and the hobo-style "Trim" shoulder bag (3,593 francs duty-free, or $371). Then they buy ashtrays, and scarves, and even the 365-franc ($37.62) chewing-gum case. And the French? "Oh, a scarf, a diary, and a bag twenty years ago," the salesgirl said.

Shoppers who wanted a quick fashion fix in Paris didn't have to tramp along the rue du Faubourg Saint-Honoré with the Japanese. Galeries Lafayette has Les Boutiques des Créateurs, Au Printemps has La Rue de la Mode, each offering a selection of clothing from designers major and minor. In January, Claude Montana's snowflake sweater was 750 francs ($77.32), a Christian Dior linen dress for spring in sunny yellow was 2,350 francs ($242.27), and an Yves Saint Laurent black coatdress with rhinestone buttons was 4,500 francs ($463.92). And while bewildered Americans just looked on (they'll regret it next season), giggling French girls snapped up acrylic-plush coats and jackets for 1,200 and 1,300 francs ($123.71 and $134) that made them look like cantaloupe- or mint-green-colored teddy bears.

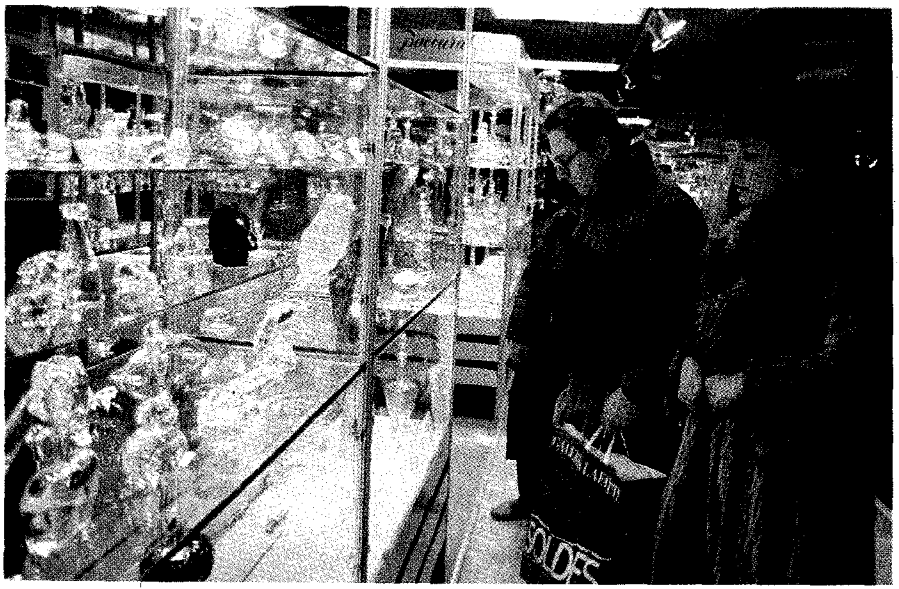
Sonya de Roeck, head of the welcome service at Printemps, estimates that French perfume and *prêt-à-porter* (the big brands—Chanel, Dior, Jean-Paul Gaultier) attract the most dollars. But she knows the attraction of the *grands magasins'* lower level, where all the tableware manufacturers are on display. Baccarat crystal there is half the New York price. Deduct the 13 percent French VAT, and the savings are even more impressive. That means the Baccarat "Nancy" double old-fashioned glass ($45 on 57th Street) will wind up costing the American shopper $16.95 in Paris. A five-piece place setting of Bernardaud's "Chateaubriand" Limoges porcelain was 693 francs ($71.44) two weeks ago at Galeries Lafayette and $160 in New York.

The strong dollar is certainly allowing some Americans to buy things they simply couldn't afford at home, such as Burberrys and Pringle cashmeres and Limoges porcelain. Said Brigitte LeFebvre of the Christian Dior boutique on the avenue Montaigne, where 35 percent of 1984 sales were made in dollars, "We've had many clients who came for the first time. The first-timers bought mostly accessories—scarves, belts, jewelry, just a little souvenir of Paris."

Gianfranco Barbetti, sales director at Gianfranco Ferré, told *Women's Wear Daily* that the strong dollar was probably behind the new customers in the Milan boutique. In addition to the cosmopolitan New Yorkers, he said, there were people "who show up from places in the Midwest or Tennessee. They see the clothes in a magazine or maybe in the window of Bergdorf Goodman, and they come here and buy in Milan."

ALL THIS GUERRILLA SHOPPING doesn't seem to have translated itself into anti-American feeling. One British ad executive said, "We think the Americans are just like us, only richer. The Arabs are really different, and we hate them."

London shopkeepers seem to agree that for sheer volume and lavishness in buying, Americans are left in the shade by the Arab contingent. "The Arabs are like magpies. They're attracted to anything that glitters," said a cashier in the London department store Harvey Nichols, trying to explain the presence of the lamp at her elbow, a brass-plated tree with gold-flecked glass fruit hanging from its boughs. And although Asprey won't disclose the makeup of its clientele, the three objects being made in the silver workrooms above the New Bond Street shop were an exotic-looking scimitar, a Middle Eastern–looking soldier 30 inches high, and a gold-plated scale model of a police station that seemed more likely to have been ordered for Sidi-bou-Said than for Sutton Place.


Galeries Lafayette, we are here: *Baccarat bargains in Paris.*

Still, the Americans have made an impression. As a working-class British shopper browsing among the color TV's in Harrods said, "I had saved up to buy a Waterford ship's decanter before Christmas. When I came in to buy it, there were Americans grabbing four and five of them. We're really quite envious."

That grabbing has led to at least one unusual move. Two years ago, said Odette Boulenger, manager of the Lalique showroom in Paris, "we gave out numbers to people waiting in the store. Last summer, we had to close the door and ask people to wait outside because the shop was just too small. Some people waited an hour, an hour and a half." To prevent resentment and crystal riots, Lalique has had to resort to rationing—a limit of five pieces per family. If this move has disappointed families, it has also checked sharp operators: "People were buying here and then selling Lalique at a discount back in the States. We have to protect our exporters."

An Hermès saleswoman reported grabbing, too, this time by the Japanese. "If you're buying for yourself, you take time, you try a bag on. These people are just snatching crocodile bags off the shelf and taking them back to Japan to resell at three, four times the price."

As European currencies continue to fall, and more people discover the "interesting" differences in prices from friends returning from abroad, a new kind of telephone shopping is developing.

Marc Vincent, general director of Yves Saint Laurent in Paris, said that some of his customers have been calling from the States to place their orders, bypassing the American boutiques. As *Women's Wear Daily* reported in early December, they know they can get the model 645 silk blouse, for example, for 2,810 francs (now $289.69) instead of $660. Why the difference? The Saint Laurent prices were set almost a year in advance, before the franc fell dramatically against the

DIAL-A-DISCOUNT: *Au Printemps, Chinacraft, and the Reject China Shops will accept telephone orders from the States. So will Harrods, which may be considering opening a branch in New York.*

dollar. "We could even out our prices by manufacturing in the United States or Southeast Asia, but we want to keep complete control of the product."

Are the Saint Laurent boutiques suffering because of the strong dollar? "Worldwide, the picture is good, because people are buying the clothes. But the States stores haven't seen the growth they might have, because they've been buying them here. I have given instructions to our boutiques that they are not to take telephone orders from the States anymore." What about the regular American customer who calls up her favorite *vendeuse* and asks for a favor? "Well," he said with a sigh, "there's not much I can do about it."

The Valentino boutique in Paris, which reports that half of its 80 percent increase in ready-to-wear and accessories comes from American shoppers, also reported an increase in phone orders. And in Milan, a Gianni Versace spokesman said that sales to Americans were up 15 percent in 1984.

Hermès simply says no to the customer trying to find an international bargain. "We take no phone orders," said a saleswoman. "If people call, we direct them to the nearest Hermès boutique. After all, we have a lovely new shop in New York."

The price difference is of major concern to Lalique. "Oh, please don't quote prices," begged Madame Boulenger. No wonder: The giant "Langeais" goblet is 305 francs ($31.44) in Paris, $64 here.

Representatives of Burberrys—whose Regent Street shop boasts the very New York–looking sign MANAGEMENT RESERVES THE RIGHT TO INSPECT ALL PARCELS in English, German, French, Italian, and Japanese—refused to discuss the problem or even acknowledge there might be one. But Louise Constantine, manager of the Aquascutum shop that picked this curious moment to open on Fifth Avenue, took the long view. "We've been looking for the right location in New York for years, and when the dollar goes down again we'll still be here."

The more aggressive merchants are less delicate about international goodwill. Reject China Shops (three shops in Beauchamp Place, down the road from Harrods, and other locations, 01-749-9191) and Chinacraft (35 shops in southeast England and France, 01-960-2121) not only welcome telephone orders payable with a credit card, but set up shop in New York hotels in the spring and fall, selling at English prices.

Au Printemps's Sonya de Roeck (01-285-2222) says she'll happily take phone orders, and Galeries Lafayette's Laurent Milliot says his store is "thinking about" setting up international telephone ordering. "We're trying to persuade the telephone company to set up an 800-number system," he explained.

Soldes
Soldes
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Soldes

The great white sale: *Francs to go.*

Harrods, which accepts telephone orders (01-730-1234) and sells its "magazine" (available for $5.50 per issue through British Publications, Inc., 11-03 46th Avenue, Long Island City, N.Y. 11101; 718-937-4606), has redrawn its logo, including the word "Knightsbridge" under the name "Harrods" to allow for the possibility that someday the lower line will read "New York." "We're considering other ventures," says new managing director Frank Drewitt. Even the terribly proper Fortnum & Mason has responded to American requests with a "New York Blend Tea," mixed specially by the store experts to make a perfect cup of tea with New York City tap water. And at the end of March, Fortnum's will have a telephone-order service for New York (01-734-8040), 48-hour delivery promised.

THIS WINTER IN PARIS, THE French shudder at every backfire, imagining it to be the franc crashing yet again. In Milan, the Italians just shrug their shoulders. And in London, the talk is of the dreaded "parity," the point at which the pound would be the equivalent of the dollar, a nightmarish prospect for people who grew up with the $2.80 pound.

But, in fact, there already is parity. Jonathan Flower, an enthusiastic young salesman at the Watches of Switzerland, pointed out, "After all, the pound costs about 15 percent more than the dollar. Now, after you deduct the 15 percent VAT, you come right back to the pound price. So Americans can now just look at the price in pounds and know that it's the same in dollars."

He was right, but not for long. Seven days after our conversation, the pound dropped from $1.15 to $1.137, then to $1.12, and the export price in dollars was *less* than the price in pounds.

This state of affairs led *Times* of London humorist Miles Kington to announce that the pound note—due to be replaced by the pound coin by the end of 1985—would be replaced by the dollar bill instead. In fact, he wrote, "it is suspected that [the British government] deliberately introduced the unpopular pound coin so that people would welcome its replacement by the dollar."

Meanwhile, Americans in Paris clutch their five precious pieces of Lalique and make their way to Taillevent or the Tour d'Argent, where the strong dollar buys a world-class meal at a middle-class price. And out on the streets of the world capitals, the new uniform of the "recently returned" is making its presence felt—a swash of Burberry plaid, usually the cashmere muffler at £37.50, a flash of Rolex at the wrist, a hint of Hermès (the crocodile "Kelly" for the generals, a silk scarf for the troops), Vuarnet sunglasses slung by a braid around the neck, and the one touch of domestic consumption, the distinctive aroma of Giorgio seeping from the pores. One wonders about Burberry backlash, about the inroads being made by Swatch. But there will be time to ponder later, when the dollar dips. For now, I'll just contemplate my Baccarat crystal cat, my George III mahogany chest, my Porthault tablecloth, and, yes, my new Burberry muffler. ■

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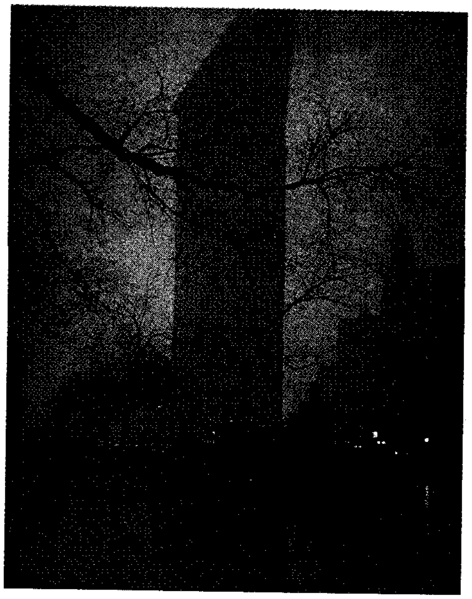
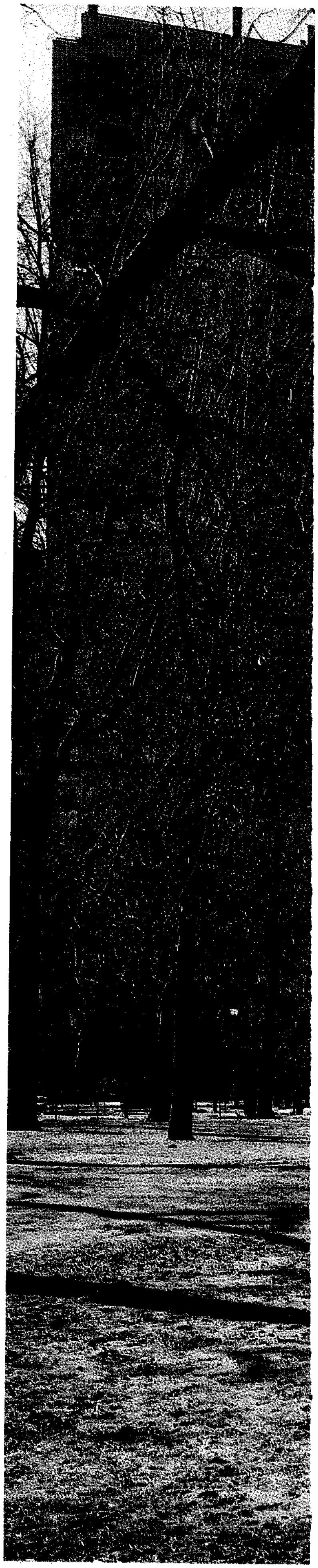


Looking backward: *Steichen's 1905 photograph.*



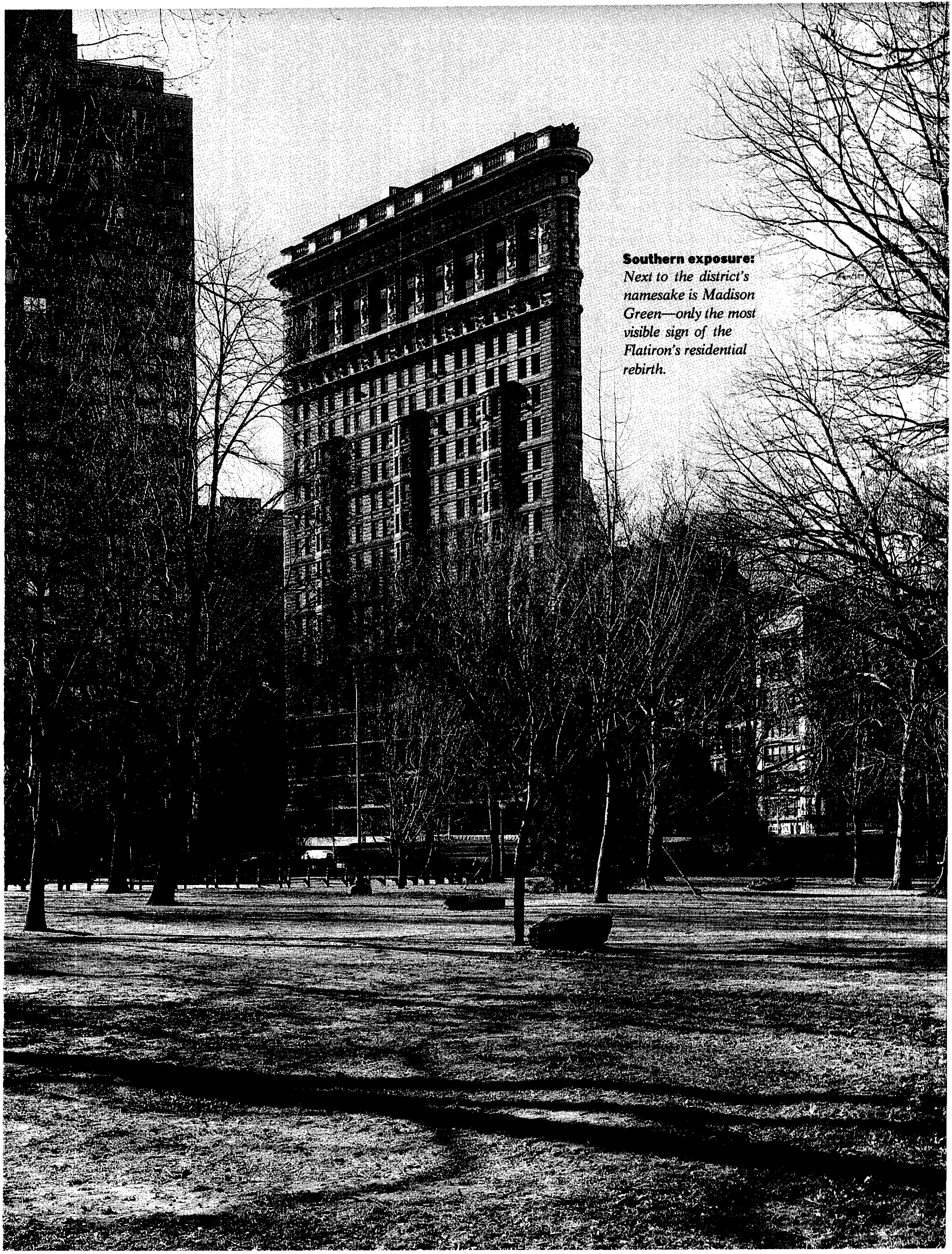
THE FLATIRON IS HOT

THE LATEST NEIGHBORHOOD RENAISSANCE

BY PHIL PATTON

Of all the images of old New York, there are few so evocative as the photographs taken of the Flatiron Building by Alfred Stieglitz and Edward Steichen. Shot after a snowstorm or a spring shower, with horse-drawn carriage or top-hatted stroller in the foreground, the triangular tower—on 23rd Street where Broadway meets Fifth Avenue—conveys all the cosmopolitan romance of the gaslight era. It was a time when, as O. Henry wrote, the area around the intersection of the great avenues marked by the Flatiron was "the fly-eye of New York."

Although the Flatiron—built in 1902 and officially named the Fuller Building—reigned for years as a symbol of New York's commercial and architectural pre-eminence (it was designed by the renowned Daniel Burnham), the building and its surroundings fell on hard times in the 1920s. Now, however, the ornate structure has once again become a centerpiece for prosperity. Swiftly, and with no fanfare, a once elegant neighborhood is making a comeback. Led by photographers drawn to the large lofts and intimate scale of the area, scores of architecture firms, small computer companies, publishing houses, advertising agencies, and other groups of



Southern exposure: *Next to the district's namesake is Madison Green—only the most visible sign of the Flatiron's residential rebirth.*

Photographs: left, reprinted with the permission of Joanna T. Steichen; right, Peter Aaron/ESTO.

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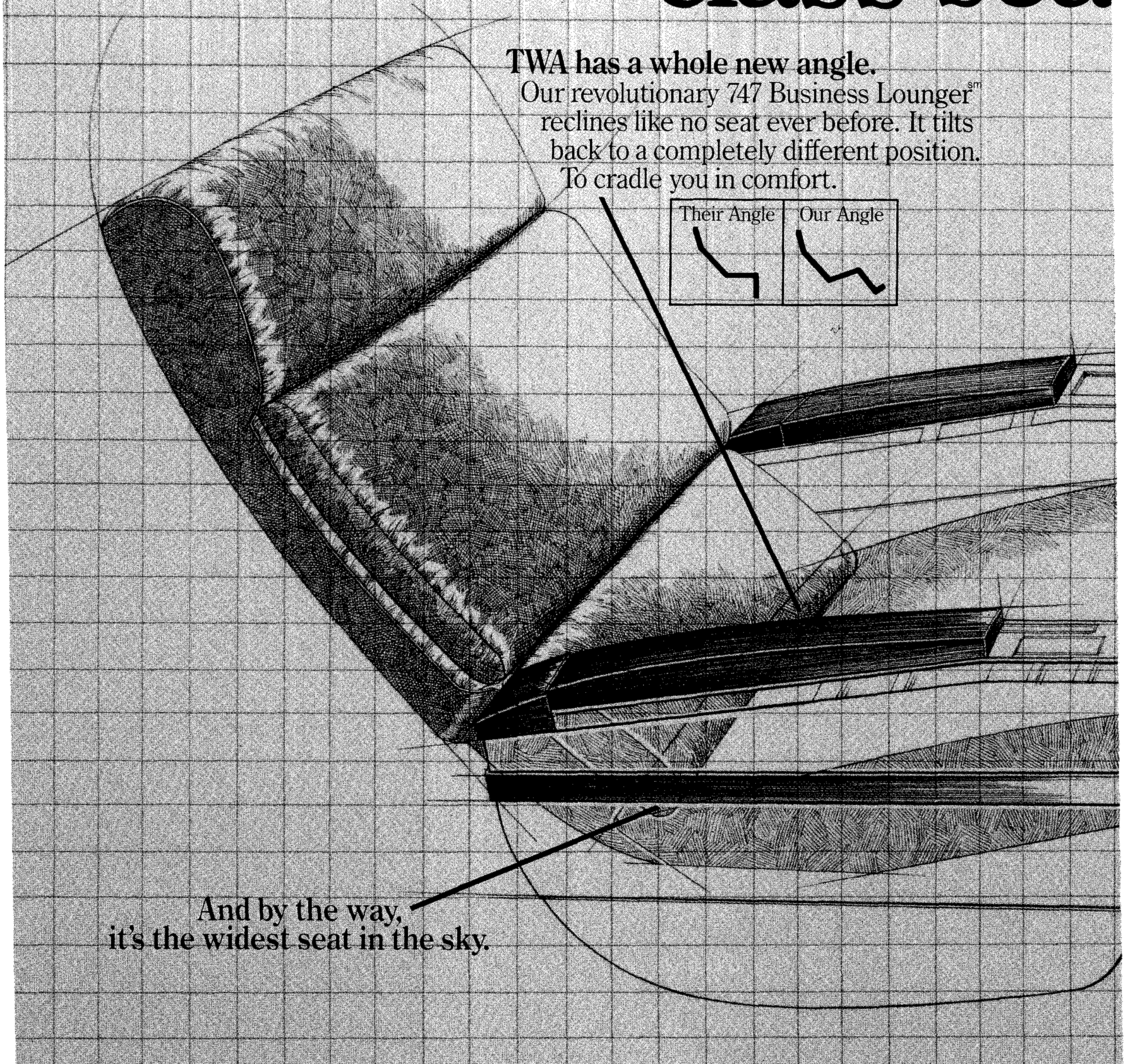

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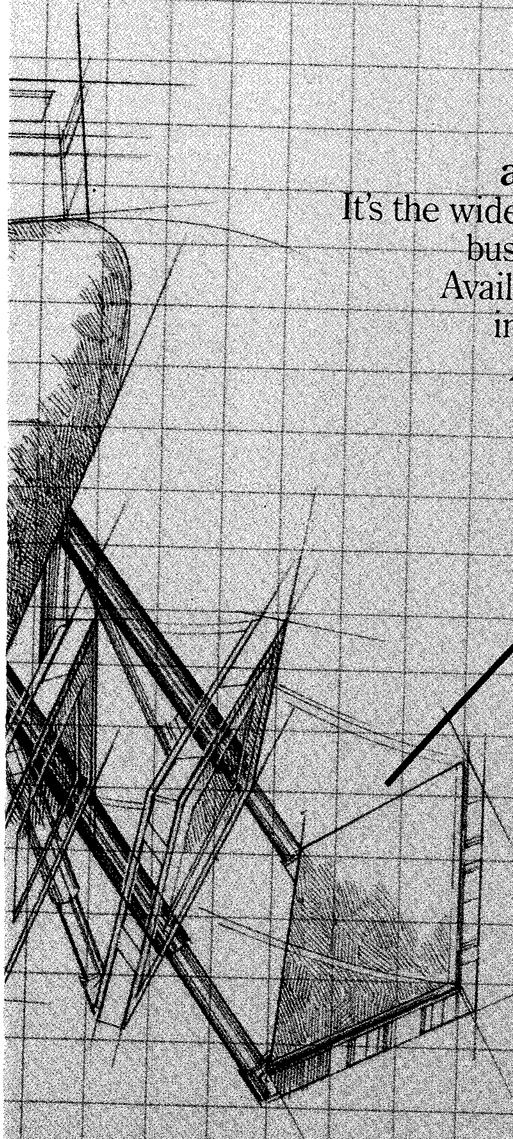

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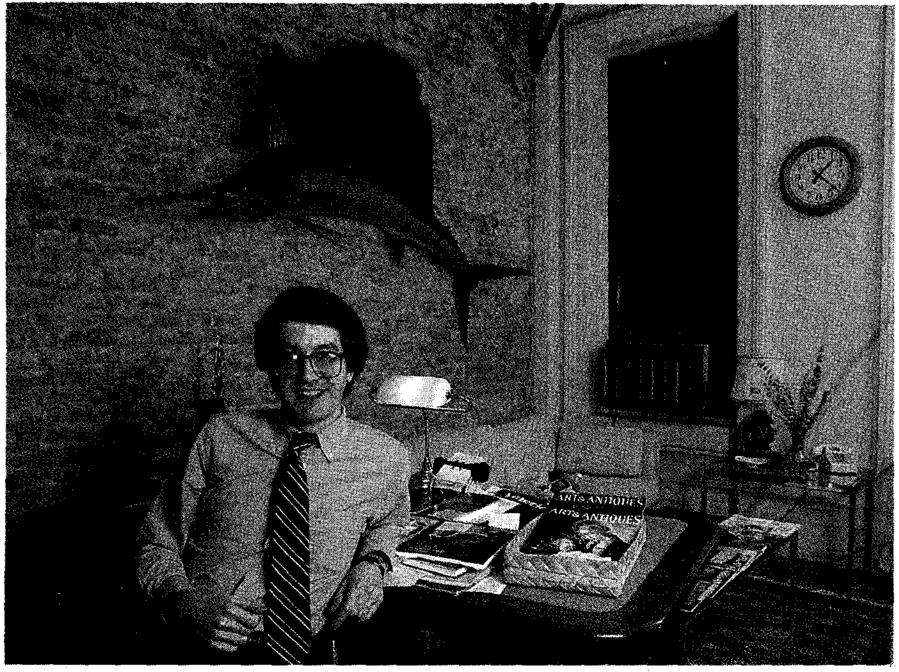
LEADING THE WAY. TWA.

HAPPY DAYS: *"In midtown, you never see the sun," says Wick Allison, a newcomer to the district. "Here, we can look at twilight on the Chrysler Building. This area just makes people cheerier."*

"thought workers" are moving in.

Many of the new tenants are established firms that have fled the soaring rents of midtown. Other newcomers are young, entrepreneurial companies that see the area as a good place to get started. Williams Real Estate Company, Inc., which manages many neighborhood buildings, has assembled a list of more than 120 firms that have moved downtown since 1982. One local developer has projected that there are at least 150 additional buildings waiting to be converted to office space.

The commercial rebirth is bringing with it a market for "uptown" amenities; some of the city's snappiest new restaurants are popping up in the teens. And demand for housing is growing apace. Taken together, what has become known as the Flatiron district is on a roll. But unlike many other improving New York neighborhoods, this one is—for the moment, at least—a uniquely happy mix of business and residential development that may offer a model for growth in other areas of the city.



New wave: *Publisher Wick Allison in his Fifth Avenue office.*

THE DISTRICT HAS NEVER HAD a clear identity in the public mind; its commonly accepted but arbitrary limits are from 14th to 23rd Street and from Park Avenue South to Seventh Avenue. Nor, for years, did the district have any commonly recognized name. It was known variously as the Madison Square area and the Union Square area, names that had no cachet and were ignored by real-estate agents, who preferred identification with Chelsea and Gramercy Park. A few years ago, the members of a local loft association, tired of trying to explain where they lived in a city of nicknamed neighborhoods, held a contest to solve the problem. From such entries as the mangled acronym "NoFo" (North of Fourteenth) and Chelsea East, a winner was chosen: the obvious Flatiron district, after the local architectural focus.

The sobriquet seems likely to stick, but it represents an area vastly different from what it was a century ago, when this part of Manhattan was the heart of the city's social life. Madison Square was chic; the Fifth Avenue Hotel, at 23rd Street, was the finest in the city; and the best examples of that new phenomenon called the department store were located nearby on Fifth Avenue.

By the early years of this century, however, the once elegant "Ladies Mile" of lower Fifth Avenue was gone; the department stores, hotels, and restaurants had moved uptown; and the area just behind the Flatiron was becoming a district of sweatshops employing immigrants who toiled over sewing machines and pattern tables.

Many of these sweatshops survived through the sixties. But as the last of them vanished, commercial photographers, lured by the big vacated spaces and low rents, began to move in. (There was already something of a photographic tradition: Stieglitz himself had established his famous "291" gallery a bit uptown on Fifth Avenue as a home for New York art photographers.) In photographic circles, the area is still known as the emulsion district. Though some photographers remain, the influx of the information industries has begun to push them south. The first of the new wave were artists and art directors. As a result of their arrival, bookstores, including Barnes & Noble, thrived, as did printers and graphic-reproduction centers that served the new tenants, setting the stage for the first tentative relocations of advertising and publishing firms.

WHILE THE CHANGES that have transformed SoHo, the Lower East Side, Chelsea, and other neighborhoods have been due mostly to pressure for housing, the evolution of the Flatiron district is being fueled primarily by the demand for office space. It is, in fact, the city's first case of commercially driven gentrification. But if the area's renaissance is largely the result of market forces, the simple appeal of its aesthetics also plays an important role.

Indeed, many companies are attracted as much by the "feel" of the Flatiron district as by the rents, which are roughly half those in midtown. The new tenants praise the transportation. They like the less crowded streets. But again and again, the word they use to describe the local appeal is "ambience." A typical example of the newcomers is Burson-Marsteller, a public-relations firm owned by Young & Rubicam. The company is consolidating several of its uptown locations in a 300,000-square-foot building on Park Avenue South at 19th Street. And although the chairman, Harold Burson, cites lower rents as a key reason for the move, there is more than cash involved.

On Burson's office wall is a set of old lithographs showing Union Square in its heyday. There are pictures of elegant carriages, millinery shops, boys playing with hoops in the park. Burson hopes to find a bit of that old feeling when the company moves downtown. "There is a certain sterility to midtown," he says. "You can't get a shoe fixed there. The corner cigar stores are gone. The side-

Photograph by Steve McCurry.

walks are almost impassable. Downtown is more like a neighborhood."

The building to which Burson-Marsteller is moving was renovated by Peter Catalano and Michael Kornblum, a development team that has made its name solely on the strength of projects in the Flatiron district. They now own seventeen buildings, comprising a million and a half square feet. "Gramercy Park and Chelsea were the starting points," says Kornblum, "and we were lucky to have a number of anchoring companies like Metropolitan Life and New York Life around Madison Park. In addition, the area has some kinds of space that are virtually impossible to get elsewhere—lofts from 50 to 100 feet wide that are attractive to service companies."

IF SUCH ESTABLISHED FIRMS AS Burson-Marsteller find those advantages attractive, so do many new entrepreneurial ones. Even more than the older firms, these seem attracted to the feel of the area. "It's the scale that I love," says Wick Allison, a Texas-bred magazine publisher who two years ago slapped a battery of Kaypro computers and some partitions into a loftlike space at 87-89 Fifth Avenue, near 16th Street, mounted an Atlantic sailfish he caught off Mexico on the wall of his office, and set up operations for his newly purchased *Art & Antiques* magazine.

"In midtown, you never see the sun," says Allison. "Here, we can walk out of our office every day and look at twilight on the Chrysler Building. And the buildings here are beautiful. There are five in these two blocks that are absolute gems. The area just makes people cheerier."

Ellen Philip, who operates a software business for financial firms, agrees. Most of her clients are on Wall Street, but she disliked the "cold, canyonlike feel" downtown. One alternative was a brownstone. "But brownstones are too narrow for mainframe computers," Philip says. She ended up in the same building as *Art & Antiques*. "When I saw this space, I fell in love with it," she says. "We had to run in extra power and provide a cool room for the computer, but it was worth it."

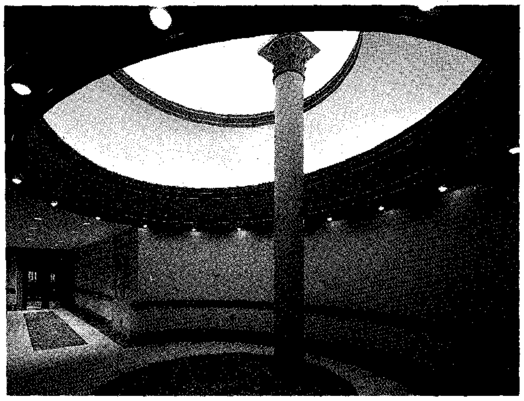
The computer in the loft—the image could be the model for the Flatiron district's future.

SOME OF THE WORST OF THE district's old sweatshops were located in the former Stern's department-store building, at 40 West 23rd Street. The renovation—by Jerome Cohen of Williams Real Estate—of the once great building is perhaps the most dramatic in the Flatiron district and has helped set the tone for the whole area.

"You have to see the birds," says Cohen, sitting in his present office on Fifth Avenue near 44th Street and gesturing at two huge cloisonné peacocks with a rainbow of enamel patterning on their backs. "They cost me $38,200 at Sotheby's. Beautiful birds, from a Chinese palace."

Soon the birds will be moving downtown, one to the old Stern's, the other to an adjoining building Cohen is renovating. A few years ago, the six-story Stern's, designed in 1878 by architect Henry Fernbach, was painted black. The floor of the skylit atrium at its center was thick with the detritus from a thousand workers' lunches. Today, cleaned and repainted in the white it once wore, it sails along the street like a battleship from the Great White Fleet. Renovation—by the architecture firm of Rothzeid Kaiserman Thomson & Bee—is not yet complete, but the building is already one of the catalysts of the reviving area.

Flagship: *On West 23rd Street, the former Stern's now houses publishers.*



Grand entry: *A cloisonné peacock will stand guard.*

Another new tenant in the Stern building is the Viking Penguin publishing company, which moved in last year. Kenyon & Eckhardt, Inc., the advertising agency, will be moving from the Pan Am Building into 150,000 square feet there later this month. "We are creating a revitalized neighborhood with this building," Cohen says. "And we're rebuilding the tax base. The city should be grateful to us."

Cohen is already getting his share of gratitude, including awards from the Friends of Cast Iron Architecture commending him for restoring the Stern building to its former elegance. He is particularly enthusiastic about his plans to turn the once filthy atrium into a replica of the inner court of the Plaza-Athénée hotel in Paris.

In order to get just the right effect, Cohen twice took his Panasonic video camera to Paris to record the details of the Plaza-Athénée. "I'm not an easy man to please," he says. "You have to do things six times for me. For the skylight alone, I rejected thirteen different patterns before I got one I liked. But what I really like are the birds."

Protected by its own glass case, one of Cohen's cloisonné peacocks will guard the lobby of the reborn Stern building.

EARLY IN THE CENTURY, THE publishing business was centered in the Flatiron district, and a number of firms have been there for years—Farrar, Straus and Giroux on Union Square, St. Martin's Press in the Flatiron Building itself. But Viking Penguin's move to the Stern building continues an accelerating migration that over the past

Photographs ©1985 by Paul Warchol.

URBAN RENEWAL: *Some of the area's worst sweatshops were in the former Stern's building. Now, cleaned and repainted, it sails along the street like a battleship from the Great White Fleet.*

two or three years has included such firms as Harry Abrams and Scribner's (now owned by Macmillan), both of which have decamped from midtown. Only last month, the New York Times Company announced the purchase of 110 Fifth Avenue, at 16th Street. The elegant 1888 building, designed by McKim, Mead & White, will be the headquarters for the company's magazine group.

Power lunch: *At Pesca, "thought workers" are now midday regulars.*

One younger publishing firm in the area is Cloverdale Press, an independent packager, which has three floors on Fifth Avenue at 20th Street. The creator of the L. L. Bean parody *Items From Our Catalog* and the *Thirty Days to . . .* series, Cloverdale set up business in the neighborhood four years ago. "I had worked at St. Martin's, in the Flatiron Building," says Jeff Weiss, who with his brother Dan runs the firm, "so I knew the area. I liked it, and I knew it was cheap and the services we needed were here. In fact, I liked it so well that I moved to a co-op in the area myself. The pace of life here, the low density, the cast-iron feeling—all that seems very right for publishing."

About the only complaint Weiss can muster against his new neighborhood concerns the caliber of the restaurants. "The lunch institution is a very big part of publishing," he says. "And there is no restaurant around here with the cachet of, say, someplace like the Four Seasons."

But in the last two years, the owners of the better local eateries have watched their business boom. "When we first opened, five years ago, we did almost nothing at lunch," says Michael Bartlett, an owner of Joanna, a huge, 180-seat restaurant on East 18th Street. "Now we have people in four or five times a week, with regular tables. Lots of people from publishing and advertising." Considered pioneers only a short time ago, such restaurants as Pesca, Joanna, La Colonna, and Café Seiyoken are being joined almost weekly by new entries—including a new Woods, on East 21st Street off Fifth, and the cavernous 350-seat America, across from Joanna. Nightlife is booming, too. Next spring, the long-delayed club in the Palladium on East 14th Street, designed by Japanese architect Arata Isozaki, will open. It will join Limelight, Danceteria, and Private Eyes in providing the area with one of the city's top concentrations of discos and clubs.

ONE OF THE MOST ENcouraging aspects of the revitalization of the Flatiron district is that, while commercial development has led the way, residential development is also picking up. Across from the Flatiron Building stands Madison Green, a 32-story condominium tower. Built in 1982, the building has reflected the growing tenant interest in the area, and resales have already shown considerable appreciation. Studios go for $120,000 to $170,000, depending on the floor; one-bedrooms from $146,000 to $203,000.

Madison Green is only the most visible sign of the residential trend. Four years ago, the city legalized existing residential lofts and for the first time established a stable city policy for loft conversion. Since the institution of the new policy, many loft buildings have been turned into cooperatives. Along 22nd Street, co-op lofts have replaced all but a handful of the old manufacturing businesses. And the new residents have strengthened demand for retail services. The ground floor of Madison Green, for instance, offers a small but well-run shopping complex. The residential buildings have also helped create a constituency for Madison Park that city officials consider crucial to the revitalization of all the city's ailing parks.

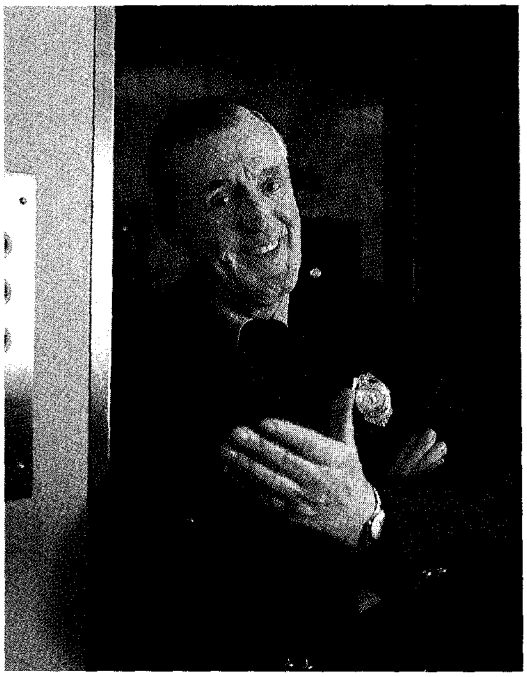
When Tom Madden, a public-relations executive, moved to Madison Green two years ago, he looked out his window and "saw nothing but drug dealers" in the park below. He joined the 5 Parks League, a community-activist group, in pressing for more police as well as more public events to encourage use of the park. Partly as a result, there are already more police there, and the Parks Department plans to begin a full-scale renovation this summer.

For all the enthusiasm, not everyone is pleased about the changes in the Flatiron district. One critic is Steve Kupinski, a regular at the F-Stop Cafe on West 19th Street, a traditional haunt of photographers, dancers, and designers. Kupinski opened a studio a year and half ago on 23rd Street between Madison and Park, and he still refers to the area as the photo district. "Being in the area gives you credibility," he says. "But in the next two years, my rent is likely to go from $8 a foot to $20. And I just can't afford it." Indeed, with the area booming, many landlords are unwilling to give photographers leases that are long enough to justify any fixture expenses. "They want you to do the work and just walk off and leave it in two years," says Barry O'Rourke, who has just moved downtown to Broadway and Prince Street after eighteen years at 1181 Broadway. "When this round of leases is up," O'Rourke predicts, "the photo district will be dead."

Photograph by Steve McCurry.

Developer Michael Kornblum agrees that prices cannot remain the same. "Rents are going up 10 percent a year in midtown," he says. "Here, they are going up about 20 percent." But, he adds, "when those two curves get closer, development will taper off. In any case, the area will never have the density and crowding of midtown."

If rents don't level off soon, however, many of the recent arrivals may be forced to move again. Jeff Weiss of Cloverdale Press even predicts trouble for his own business. "Publishing does not generate the income that can keep pace with rents," he says. "Fifteen dollars or $20 a square foot seems great now, compared to twice that uptown, but in a couple of years, at this rate, $35 will look less attractive. We may have to move ourselves, either south or west."



Going up: *Connie, the Flatiron's elevator starter.*

Beyond the prospect of rent increases, some Flatiron converts see long-term concerns. David Mitchell is an architect who last year left a large firm to open an office with his partner, John Hagmann. Like many architects—including such established firms as Gatje Papachristou Smith, formerly Marcel Breuer Associates—he chose to locate in the Flatiron district. From his office on 14th Street, he can look down on Union Square, now closed for renovations that are intended to rid the park of its drug traffic. To the east, he can see the site of the old Klein's department store, where developer William Zeckendorf Jr. is planning to erect a $150-million, mixed-use tower. Mitchell's decision to locate in the district was based in part on optimism about its future. "There are lots of potential sites for residential towers around Union Square," Mitchell says, "and I think eventually 14th Street will have to become a major retail street." But it remains unclear what will happen to that street when the park is reopened. Some locals fear that the drug dealers will return, or that they will scatter along 14th Street. Even worse is the possibility that the new plans for cleaning up Times Square will move its problems downtown. "The city has made an investment in Union Square Park," says Michael Kornblum, "and I just hope it has the good sense to protect it."

The New York City Department of City Planning has not yet begun to think of the Flatiron district as a particular area requiring special policies but rather as an amalgam of several neighborhoods. It does, however, seem eager to protect the progress made with Union Square and its environs, which were recently designated a "special zoning district." According to Con Howe, director of the planning department's Manhattan office, the new zoning requires a mixture of commercial and residential space in buildings that will fill "the empty teeth" around the park. "We view mixed use as a positive thing and want to bring a residential presence to the edge of the park," he says.

After Union Square Park reopens, the city is counting on the involvement of residents in the area to keep it clear of the traditional drug traffic. That strategy worked at Madison Park, but Union Square may be a harder case.

For now, though, few in the Flatiron district are anything but optimistic. It has been nearly a century since the cast-iron ladies and masonry matrons looking down from the cornices along Fifth and Broadway seemed so sprightly.

Tasty: *The 350-seat America, a new entry on East 18th Street.*

THE ELEVATOR STARTER AT the Flatiron Building is a man named Connie who speaks in a thick County Donegal accent. Connie has been on the job for twenty years, but he has seen more changes in the last two or three than in all the preceding ones. He will tell you how the names of the tenants have changed in the directories beside his elevators; how the toy companies and garment people have given way to publishers and ad agencies; how the lobby, with its tacky dropped ceiling—added years ago when grand height was out of favor—is due to be restored; how Madison Park has improved.

Connie also has a little speech about the history of the Flatiron Building: how the winds around the building were famous for flipping up Gibson girls' skirts and offering daring views of ankles; how, in the teens and twenties, the building was depicted on as many postcards as the Empire State Building was years later.

On the old cards, the Flatiron stood as a symbol of all that was new about New York. It may soon do so again. ■

Photographs: top, Steve McCurry; bottom, Peter Aaron/ESTO.

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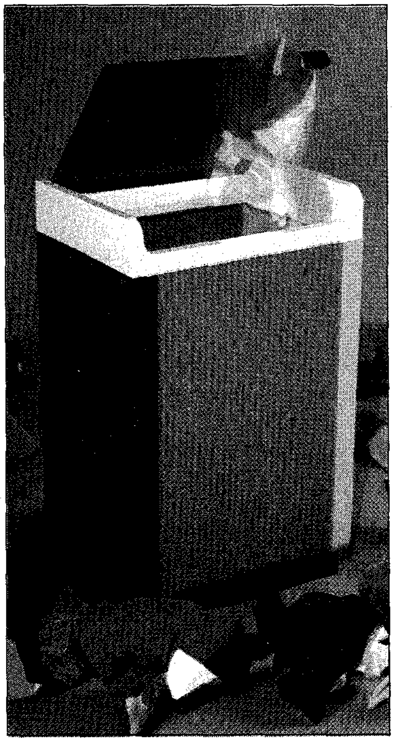
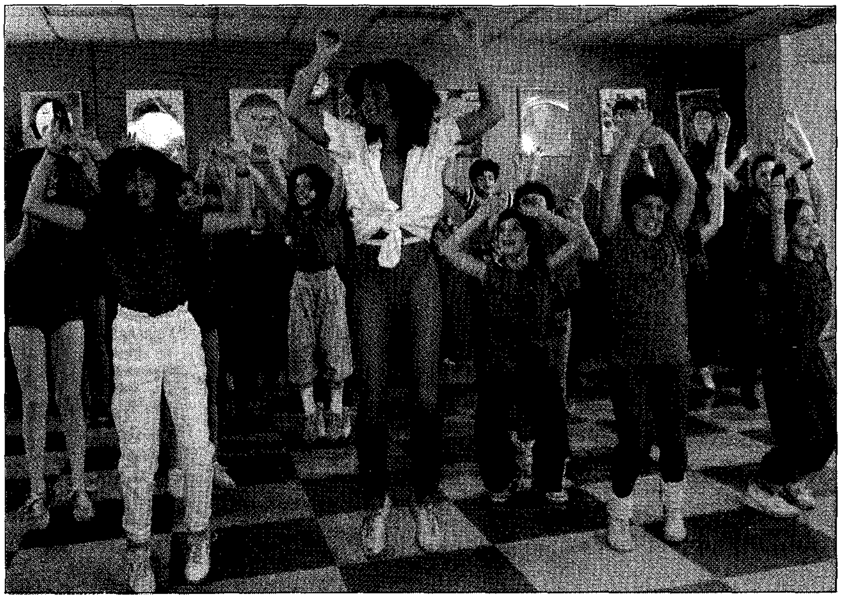
By Corky Pollan



Bold Storage

The holidays are gone, but their detritus is still with us: those wood trains that just won't sit on any shelf, the toys with 80 tiny pieces, the sweaters and coats knit by doting aunts for Cabbage Patch dolls. And all those Christmas ornaments that must be safely stored for next year's tree. Now there's a plastic hamper that can help. Mondrianesque, as shown, or in solid red or white, it's 26½ inches tall and 15½ inches wide ($45). It can double as a laundry basket or, if all those earnest attempts at organization fail, do duty as a trash bin.

CONRAN'S/*160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515*

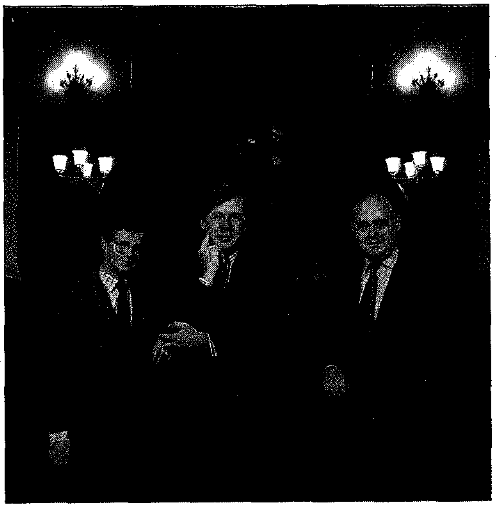


Whole Lotta Shakin' Goin' On

Children are kinetic. Still, city kids, with their demanding after-school and social schedules, just don't get enough time to run and jump. To the rescue: Jump for Joy. What started as a classroom change of pace for Barbara Cramer's fourth-graders at Dalton became, at the children's insistence, an after-school activity. Now in their second year, Jump for Joy's hour-long sessions are open to seven- to eleven-year-olds from all schools ($85 for eight classes). The carefully planned program starts with stretching, moves to choreographed warm-ups, and then on to sprightly aerobics. There are ingenious games, creative dances by the kids, lots of early-sixties stuff (the twist, the pony), a cool-down, and more stretches. And, on a recent visit, lots of energy, enthusiasm, giggles, and fun.

JUMP FOR JOY/*535-8916/Registration now, classes begin mid-February/Also available for parties*

The Treasure Seekers



For the established collector, it's a rare opportunity; for the beginner, it's a bonanza: a chance to ask the country's top antiques dealers the questions that haunt everyone who's ever tried to decide, "To buy or not to buy?" The dealers, including (left to right) Hervé Aaron of Didier Aaron, Christian Jussel of Vernay & Jussel, and Allan S. Chait of Ralph M. Chait Galleries, will participate in panel discussions of their specialties—Continental on Tuesday, January 29, English on Thursday, January 31, and Oriental on Friday, February 1 ($20 per session; 6 P.M.). David McFadden, curator of decorative arts at the Cooper-Hewitt, will be on hand each night to break the ice if those attending feel shy about posing such sticklers as which is better, a good object in mint condition or a great object that's been repaired? "The better the dealer, the more reluctant people are to expose their own ignorance," says McFadden. "It's too bad; the top people have so much to share." Should one dealer's views begin to sound like pronouncements from on high, his colleagues will chime in with divergent opinions—which is one of the benefits of a symposium. **—Marilyn Bethany**

RULES OF COLLECTING/*The Winter Antiques Show/Seventh Regiment Armory Park Avenue at 67th Street/665-5250*

Photographs: top, S. Karin Epstein/Camera 5; center left, Victor Schrager; bottom, Jon Love.

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Movies/David Denby

HITLER'S CHILDREN

"...Two new films show how two boys fulfill themselves—one monstrously, the other in triumph—in relation to the Holocaust..."

TWO OF THE WEEK'S MOVIES FALL INTO A peculiar and intimate relation. In the Austrian feature **The Inheritors,** a teenage boy with a horrible family finds new companionship, as well as violent and erotic satisfactions, in the neo-Nazi youth movement. In **Kaddish,** a remarkable American documentary, a Jewish teenager growing up in Boro Park is haunted by his father's tales of the Holocaust—the boy spends his youth believing that the Jews of Brooklyn will be swept away. Yet *Kaddish* ends in a burst of elation—all burdens lifted at once—that is one of the most moving things I have seen in recent films. Both boys fulfill themselves—one monstrously, the other in triumph—in relation to the same historical event.

The Inheritors, written and directed by Walter Bannert, is mostly awful, but the picture has gained interest from the events surrounding its West German release. According to a report by James M. Markham in the January 11 *Times,* the neo-Nazis of West Germany, using telephone threats and at least one bomb, intimidated many theater owners into withdrawing the film. That such intimidation is possible fills one with helpless rage, though at least one can affirm one's disgust for the neo-Nazis by seeing the film that they want suppressed.

But take a deep breath on the way in. *The Inheritors* is a simplified cautionary tale. Like all cautionary tales, it is about seduction. A fresh-faced, fifteen-year-old boy, Thomas (Nikolas Vogel), suffers the abuse of a tyrannical mother with materialist values; his dad, a tiger at business, is ineffectual at home. Disgusted and withdrawn, he becomes friends with a working-class teen hood whose father slaps his family around and sloshes beer on tables. These parents are *bad*—they shout, curse, humiliate their children. The effects of their selfishness are dire: The hood takes Thomas to a Nazi youth club where grizzled party types tell happy tales of the old days, and enraptured boys and girls sit watching films of big World War II guns firing into the air. The boys, formed into truncheon-wielding cadres, drive around in open trucks and beat up anti-fascists in cafés; for recreation, they masterfully guide the expressionless, pie-faced party girls onto their backs and knees. Thomas, learning the pleasures of domination, is happy.

The movie is execrably directed, the acting is terrible, the scenes of violence ludicrously staged, the sexual encounters... puzzling. I assume Bannert is trying to say something astute about the familial relations of sadism, sex, and fascism, but the erotic scenes are so bluntly filmed that their effect, for the male viewer at least, is interesting in all the wrong ways. There I sat, looking at pretty young people in the raw, and after a while my thoughts slid from what I was supposed to feel—high-minded dismay—to something more on the order of "How did I miss out on this at fifteen?" Bannert, presumably, is making a record of experience rather than fantasy, yet his film approaches the usual rapt porno fascination with SS regalia. Since the girls passively submit to their conquerors—just as they do in Reeperbahn grind flicks—one begins to wonder whether Bannert is naïve or something worse.

Neo-Nazis: *Nikolas Vogel (right) in Walter Bannert's* The Inheritors.

In the explicitly political scenes, the director finds his way again. He captures the way the party rallies, in their rhetoric and iconography, avoid the German laws (Nazi insignia are banned in Germany) while evoking the emotional atmosphere of the Nazi past. Eager for respectability, the leaders disavow their violent young followers even as they make inflammatory speeches. Their ideology is national pride, the defense of the family, and the explicit denial of the Holocaust. No one, it seems, was gassed at Auschwitz—it is all a myth. In fact, Hitler and Eichmann were building "bridges" for Jewish emigration to Zion.

This sort of thing is more upsetting than bullyboy violence, for its intention—and who knows how successful it could be *outside* right-wing circles?—is to deliver German youth into a state of innocence, absolved of history, guilt, and responsibility. For a cartoon glimpse of how this "education" might work on a few vulnerable kids, *The Inheritors,* for all its ineptitudes, is worth seeing.

SHOT OVER A PERIOD OF FIVE YEARS, *Kaddish* is an intellectual and psychological suspense story. How will its hero turn out? Will he go mad, become a crackpot, a fanatic? Yossi Klein is such a dolorous, doom-ridden young man that he's almost comical. But the movie, with the patience and detail of a good novel, shows us a brilliant, creative man under the hangdog façade.

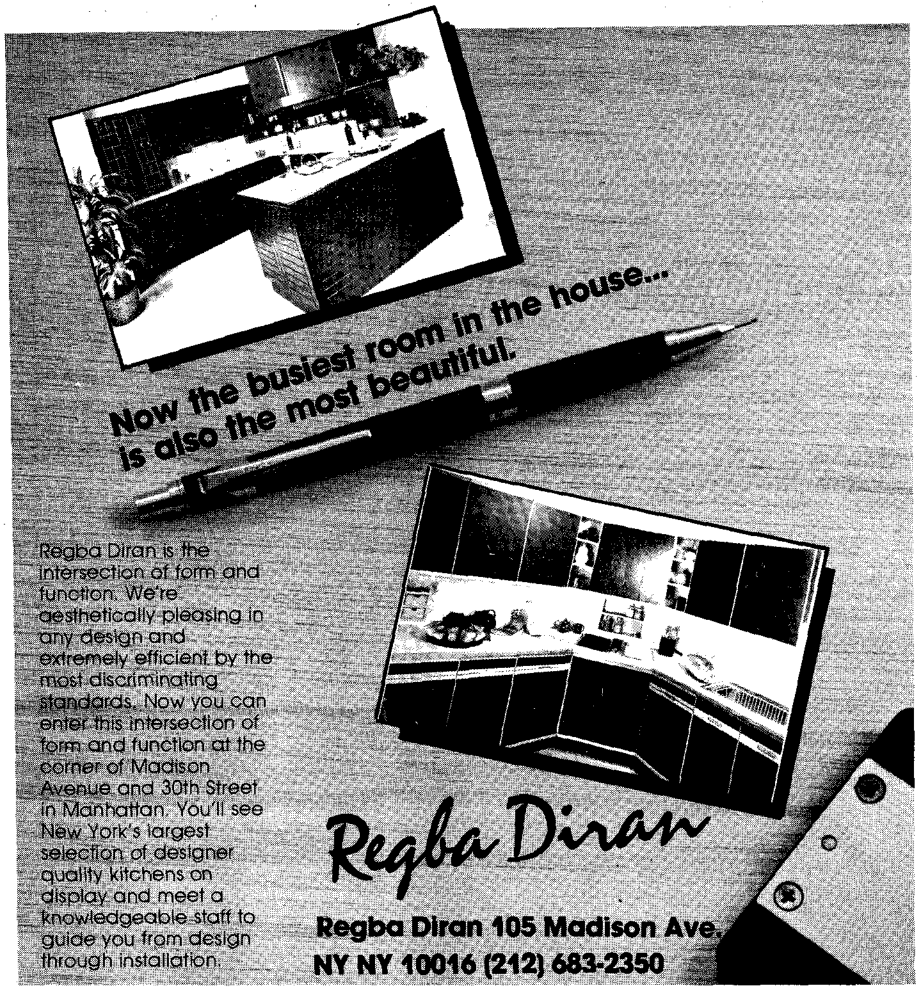
Yossi's father, Zoltan, a radiant and charming Hungarian émigré, possesses extraordinary power—an inexhaustible vivacity. As a child, Yossi adored him and wanted to emulate him. At bedtime, his father would tell him about the terrible year of 1944, when Eichmann's men rounded up the Jews in Hungary. Hiding for months in the woods, Zoltan survived when many others died—including his parents, who were sent to Auschwitz. From these tales, Yossi absorbed his father's sense of the tenuousness of Jewish life—and perhaps also his father's guilt at having lived.

Kaddish, directed by Steve Brand, a producer and editor for ABC's *20/20,* is a visually undistinguished mix of interviews, stock footage, stills, and freshly shot scenes. Yet the visual messiness doesn't matter: Yossi narrates, and Brand uses the footage to support Yossi's point of view; the whole movie seems to be taking place inside his head. Since he's often inspired, with a fierce intellectual drive that pushes every idea to its extreme, the experience is dizzying, a little scary, but finally exhilarating.

The movie picks him up in 1978, when he is 25. We witness the death of his father and his attempt to become head of the family, and we also go back to his obsessed youth, his public demonstrations as a teenager on behalf of Russian Jewry, his trip with friends to the Soviet Union, where he was beaten and arrested by the KGB. Unlike other Jews, Yossi says, he didn't grow up feeling part of a community that had made it. On the contrary, he and his friends acted like members of a persecuted community. For years, he was convinced that the apocalypse was at hand—lucid about extreme possibilities, he is so fixated on the end that he cannot live in the present.

I will not say how the movie comes out—there is marvelous pleasure to be had in following the journey to its conclusion, and I don't want to lessen it. *Kaddish* plays at the 23rd Street West Triplex only through January 24, so you must see it immediately (or look for it elsewhere later on). It offers as complete an experience of life lived from the inside of fear and hope as you are likely to see in current movies.

In brief: IN **1984,** THE LATEST VERSION of Orwell's novel, almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. *1984* has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed.... Moviegoers curious to see the kind of glory Coppola missed in *The Cotton Club* should catch the amazing tap-dance duet by the Nicholas Brothers in the pleasant historical-compilation film **That's Dancing.** ▬



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KREMER AND KRAUS: ART AT THE SUMMIT

"...A typically offbeat recital by the unpredictable Gidon Kremer; a great Hoffmann by the incomparable Alfredo Kraus..."

Kremer: *An uncompromising musical personality without a shred of surface glamour.*

AROUND TEN YEARS AGO, HERBERT VON Karajan proclaimed a relatively unknown Russian musician named **Gidon Kremer** to be "the greatest violinist in the world." Ever since then, Kremer has sensibly done just about everything possible to disassociate himself from that sweepingly silly pronouncement—everything short of playing the violin poorly, that is. Exactly what is "the greatest violinist in the world" supposed to do? If he were as media-conscious as von Karajan, he would probably travel around the world performing and recording the same handful of Romantic concertos over and over, give recitals with predictable programs that change imperceptibly from year to year, and make sure that he appeared on satellite television as often as possible.

Kremer does none of these things—in fact, one is never quite sure what he will do from one concert to the next. For his recent date with the New York Philharmonic he risked offending that orchestra's largely conservative audience by playing Sofia Gubaidulina's 40-minute *Offertorium,* a challenging and surprisingly avant-garde new score by a prominent contemporary Soviet composer. At Carnegie Hall a couple of weeks later, he gave a typically offbeat recital that featured such unusual items as the outrageously extravagant sonata Richard Strauss penned in his youth, a violin-and-piano transcription of Schubert's *Trockne Blumen* Variations, and a ferociously difficult solo piece by the American composer George Rochberg. Coming up soon at the 92nd Street Y will be an evening of string quartets played by an intriguing all-star group chosen by Kremer to include himself, violinist Daniel Phillips, violist Kim Kashkashian, and cellist Yo-Yo Ma. Obviously this freethinking musician is out to give the establishment a few jolts, and judging from his popularity, he seems to be getting away with it.

What makes the Kremer phenomenon even more unusual is the fact that he manages to function as an independent spirit purely through the strength of his uncompromising musical personality and a fierce commitment to what he feels is artistically important. There is not a shred of surface glamour about his gaunt, angular appearance on the concert stage or in his precisely articulated, austere performance style, one that intentionally avoids a seductively sensuous tonal appeal. Although both his parents as well as his grandfather were professional violinists, Kremer hardly resembles a typical fiddler born, bred, and carefully groomed in the flamboyantly high-Romantic musical traditions of the Soviet school. With his ascetic manner, expressive idiosyncracies, curiosity about contemporary music, and determination to give his public something tough to chew on, Kremer seems more like a spiritual descendant of Joseph Szigeti, the great violinist who provided audiences with similar stimulating and unconventional musical experiences two generations ago.

Whatever or whoever inspires him, Kremer made certain that no one daydreamed at his recital—and he surely proved a point, receiving his biggest ovation after playing Rochberg's *Caprice Variations,* a thorny score composed in 1970 and not exactly designed to be a crowd pleaser. And how ingeniously he had organized the program. The first part led off with a formidable and exacting sonata (Prokofiev's No. 1), followed by Schubert's ingratiating set of Variations. The second half began with Rochberg's devilishly demanding Variations and ended with Strauss's luxurious, easy-to-take sonata. Best of all, Kremer played each work exactly as the composer would have wished—as if it were the most important music ever written.

SOMETIMES AN UNHERALDED CHANGE in cast can work wonders on a familiar Metropolitan Opera production—even **The Tales of Hoffmann,** which lapsed into tired routine a couple of seasons ago, barely before the paint had dried on Günther Schneider-Siemssen's dazzling fantasyland sets. The catalyst at work in this instance is Alfredo Kraus, whose classic performance of Hoffmann has, until now, been seen and admired almost everywhere except at the Met. His aristocratic presence seems to have had a salutary effect on the entire cast, especially Catherine Malfitano in her triple assignment as Olympia, Giulietta, and Antonia.

That said, this is decidedly not a *Hoffmann* for anyone who feels that opera is at its most exciting when singers improvise freely and spontaneously, caught up in the passions of the moment. Both Kraus and Malfitano are cool performers who carefully calculate every vocal and dramatic effect, leaving very little to

Photograph Lynn Goldsmith/LGI.

chance or sudden inspiration—a fact that might explain why Kraus, at the age of 57, still sounds so amazingly secure in this difficult role. Younger singers might profitably learn from a tenor so thoroughly in touch with his voice, as he takes the measure of the music, adjusts his resources, and spins out vocal lines of incomparable grace and beauty. This Hoffmann knows exactly those parts of the opera where he can pamper his voice, where he should modulate it into a flexible and expressive instrument, and where he must not hold back but reach for a ringing top note. All of this could easily degenerate into preciousness, but Kraus's intelligence and musicality preclude any suggestion of empty mannerism. A great performance.

Catherine Malfitano is a singer with many of these same valuable instincts, and perhaps her slightly more studied and self-conscious stage manner will be corrected in time. At any rate, she and Kraus are kindred spirits in this *Hoffmann,* and they seem to move and sing together with a special sense of harmony. Malfitano's feverishly intense Antonia has always been an affecting creation—an obsessively driven personality constantly on fire and tragically consumed as she literally sings herself to death. Her Olympia has also become a visual tour de force, even if the coloratura continues to remain a bit out of her reach. Malfitano presents a mechanical doll whose timing is so precise that it verges on the sinister, rather like a clockwork Callas; this Olympia is properly funny in her knee-jerk way, but she is also quite clearly a vicious instrument of destruction created by Hoffmann's evil genius. Both these remarkable singers will be appearing in Offenbach's opera a few more times before the end of the month, and they should not be missed.

THE ARTS AND ENTERTAINMENT NETwork has just given cable-television viewers an opportunity to hear the first public performance in 216 years of yet one more long-lost symphony by the boy **Mozart.** This one turned up recently in the city library of Odense, Denmark, for reasons too complicated to explain here; tune in to the rebroadcast on February 8 or 9 for the details, which are thoroughly examined in this religiously respectful documentary film hosted by Tom Hulce (fortunately not costumed for his role as Mozart in *Amadeus*). The composer was twelve years old when he wrote this feisty little three-movement symphony in A minor, a score that reflects the sudden vogue for turbulent minor-key symphonies in Vienna around 1768. I'm glad that someone has tracked down the piece at last, but in all honesty this music has no startling revelations for anyone except wide-eyed, born-again Mozart cultists. ■

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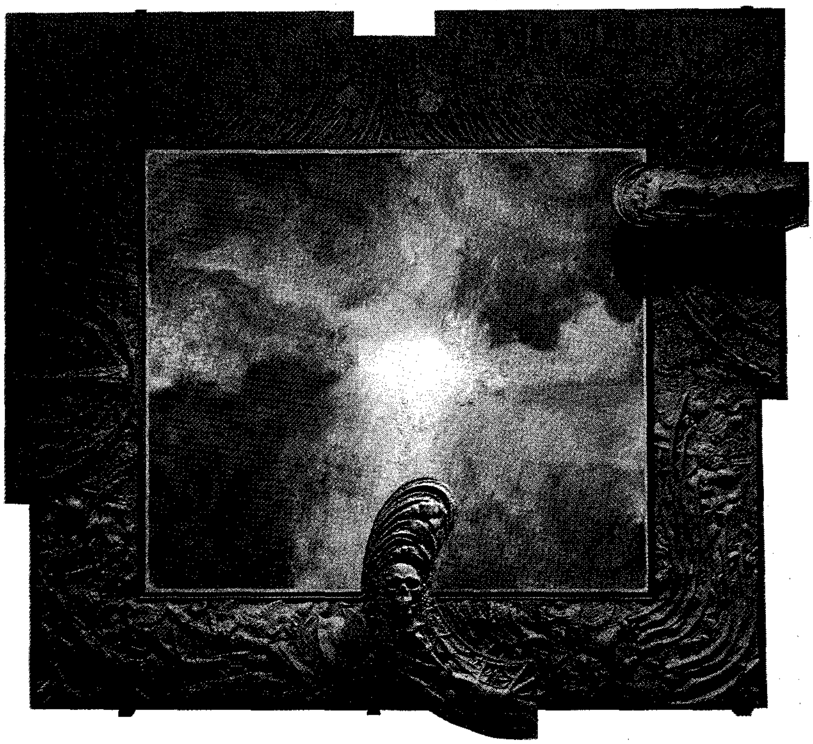
ROBERT MORRIS GOES BAROQUE

"...These constructions are part painting, part sculpture, part architecture—just like the Bernini tombs he admires..."

THE PAGE OF CAPTIONS PASSED OUT AT the **Robert Morris** show begins with a description of the World War II bombing of Hamburg. An artist of many guises, Morris has been somewhere in the forefront of every major movement since minimalism; indeed, for his adaptability, he's been called a chameleon. Now, he is toying with images of war. In a double show at Sonnabend and Castelli galleries, everything that is baroque in his disposition has burst forth in a banshee scream.



Strange signals: *A Robert Morris in its "frame."*

"What would burn was ignited," reads one caption. "For a week the city glowed and ashes filled the sky.... In Dresden, it was said afterward that temperatures... reached 3,000 degrees.... In the snow at 60 below zero, while the city burned, General Holder wrote, 'We have reached the end of our human and material resources.' "

After Hamburg came Hiroshima. The mortal catastrophes of this century have a vastness that has stymied artists. Picasso, shattering the town of Guernica into Cubist shrapnel, could offer only the bitter consolation of homage. Most modern art, including so-called expressionism, is occupied with matters of form. So Morris has turned to the Gothic and Baroque for counsel.

Over the last four or five years, he's been sending out strange signals of another change in direction. Castelli's show, which includes three new works plus three important sculptures from the last decade or so, offers one from 1980, a bizarre draping of black felt strips across a black steel armature, with a black-painted human skeleton slung beneath it like Peter Pan on a night flight over Dresden. Now we learn that Morris had been looking hard at Bernini, particularly one of the tomb sculptures; the strips of felt were flying draperies, and the skeleton was one of those Baroque memento mori.

The skull-and-bone assemblies from those years were an unhappy conjunction of unresolved ideas. But they pointed Morris toward these new Baroque variations, which are both awesome evocations of the terrible mortality of flesh, and an audaciously successful departure from modernist orthodoxy. You can't fully come to terms with them without thinking of Baroque ornamentation: the cupids and flowing draperies, as in Bernini's tomb-monument to Saint Theresa, in which her simple, sweet face is framed in a cloud of passionate marble praise.

But in Morris's new work there is also a theatrical, Gothic mood: Donatello and Cimabue, as well as Bernini. Painted vortices—the "firestorms" described in the caption—occupy the center of the constructions, where Theresa's face would have been in Bernini's tomb. These curious canvas rectangles suggest movie screens, and they are flanked by mammoth frames that seem like the most outrageous gilded–Grauman's Chinese architectural furbelows. The "movie screens" are showing reruns of Turner's *Burning of the Houses of Parliament:* clichéd clouds of fire dissolving sky and earth into a single element.

Morris's constructions are part painting, part sculpture, part architecture—just like Bernini's tombs. Those "frames" have the same function as Theresa's draperies: That's where the real business of the work is carried on. The frames are actually sculptures cast in Hydrocal, a commercial brand of plaster of Paris. It's necessary to visualize the casting process. The artist pours out a slab of wet clay. When he plunges an object in, an impression is retained. So he rakes his fingers through the goo, leaving trails that end in deep finger holes. Twigs, grass, chains, the artist's nose and chin, pieces of an old jawbone, dildos—each leaves its own kind of mark.

When Hydrocal is poured onto the clay, a cast is made, and the deep gouges all become protrusions. The artist's fingers emerge from the surface like devils' talons or like the fingers of a damned soul in hell, clawing to get out. A horrible grinding mass of human parts and earthly debris sweeps across the frame—a howling of mortal winds around the burning vortex in the center. Penises swarm through the murk—a fugue of ejaculations—bringing to mind Edvard Munch's *femme fatale* escorted by spermatozoa. Like any great work in the Gothic lexicon, Morris's vision of human life is a sustained trill on the intertwined themes of sex and death.

Modernism has no room for such "ar-

Photograph by Jon Abbott.

chaic" emotions, so Morris must retrench to sources drawn from other centuries. But the formal language is entirely, even brashly, up to date. He has become a Baroque Frank Stella, pushing sculpture and painting into the same mold. Castelli's three newest pieces—the best, to my mind—are even more sculptural. Objects are attached across the front of each picture: an X of crossed shelving, a pole that resembles a rocket, a framework of black rods. This extra layer of visual complexity softens the Gothic horror; Morris has named the series after burning planets.

I don't buy the argument that Morris is a chameleon—I think he's merely more complicated, and less addicted to orthodoxy, than his commentators have made him out to be. Over the past few years, his work has taken several radical turns, and at each turn it's been necessary to redefine him. But these two shows suggest he's always been preoccupied with mortality. At Sonnabend, there are works that contain his figure drawings from the fifties, some of them including skulls. At Castelli, the two earliest sculptures are both curious self-portraits: One is a minimalist sound-sculpture that broadcasts a voice reading his text; the other is an unclassifiable combination of mirrors and copper beams bent into baroque curves that echo the flapping black draperies of the Bernini felt piece.

I don't idly compare Morris with Stella. Compared with Stella's purified, sanctified, brilliant variant on Cubism, Morris's current offering is a rebellious, thunderous, brilliant critique of modernist dogma. He seems ready to argue that the formal variations of modernism can be pulled off, with plenty of room left for a very unmodernist kind of theatricality. Contained here is also a critique of the times. Modernism's bold optimism is wearing thin. For an artist as smart as Morris, some of the pressingly mortal concerns of the twentieth century are beginning to intrude. (Sonnabend, 420 West Broadway, through January 26; Castelli, 142 Greene Street, through February 9.)

WHEN GOYA NOTED THAT THE "SLEEP OF reason produces monsters," he didn't have in mind the mild-mannered goblins bobbing and hammering in the Whitney Museum's **Jonathan Borofsky** retrospective. Since the 42-year-old artist's first one-man show at Artists Space, in 1973, he has seemed someone to watch—an artist in the midst of an interesting fusion of conceptualism and surrealism. There are monsters at the Whitney, certainly, but whether they are genuine demons or fun-house spooks is the question Borofsky must address.

Borofsky's most famous feat is an act of counting on paper: Beginning at one in the late sixties, he's on his way to infinity. (The Whitney's show arrived at 2927930.) As he began to count, a process that probably resembles saying a mantra, images began to appear out of his "sleep of reason." In other words, all of the paraphernalia at the Whitney—the zinging neon lights, the humming sculptures, the drawings that spread out over the walls and ceiling, the "disarmament Ping-Pong table," the upside-down pictures, the scribbles both awesome and trivial—is a kind of stream-of-consciousness psychobabble emerging from deep within that realm of the mind between sleep and waking.

Tucked into one corner of this show is a motorized man with a ceaselessly flapping jaw, saying, "Chatter-chatter-chatter-chatter." When I first saw the chattering man several years ago, I thought Borofsky was taking a swipe at anybody attempting to talk about art. Since everything here is a self-portrait, the chattering man is instead a description of Borofsky's mind. There is a garbage can in front of the chattering man, because it evidently seemed to Borofsky to be the proper repository for what some Eastern religions would call the baggage of consciousness.

The chattering man is hardly Borofsky's most stunning figure—for that category, there is plenty of competition, from the huge hammering men to the bubble-wrapped Jack-in-the-beanstalk man to the ghostly blue dog emerging from a corner. But the chattering man is his leitmotif: It describes his working process. He wants to pin down the free flight of the mind in dreams, where you can fly at will and converse with strange creatures.

But he comes up against the problem that haunted the first Surrealists: The more you manipulate the flow from the unconscious, the less it reflects the freedom of the dream state. But if you don't manipulate the flow, you end up with an art that is literally unconscious—in other words, an art that evades the artist's intelligent control. Borofsky's show is dense with information—some of it unfettered and joyful, some of it spooky, but none of it more than superficially engaging. If what you want is fun, there is plenty to be had in these varied inventions. Sometimes the fun even has an edge of ominousness, as in the case of the Ping-Pong table, which is marked on each side with the respective defense budgets of the United States and the Soviet Union. Kids batting the ball back and forth at the Whitney, however, turn the table into a circus prop. But then, Calder's own *Circus*, long a fixture on the Whitney's main floor, has had enduring fame, and it's hardly as deep as Borofsky's surrealism. I think the fault lies in the limitations of the genre. (945 Madison Avenue, at 75th Street; through March 10.) ■

MARIANAS

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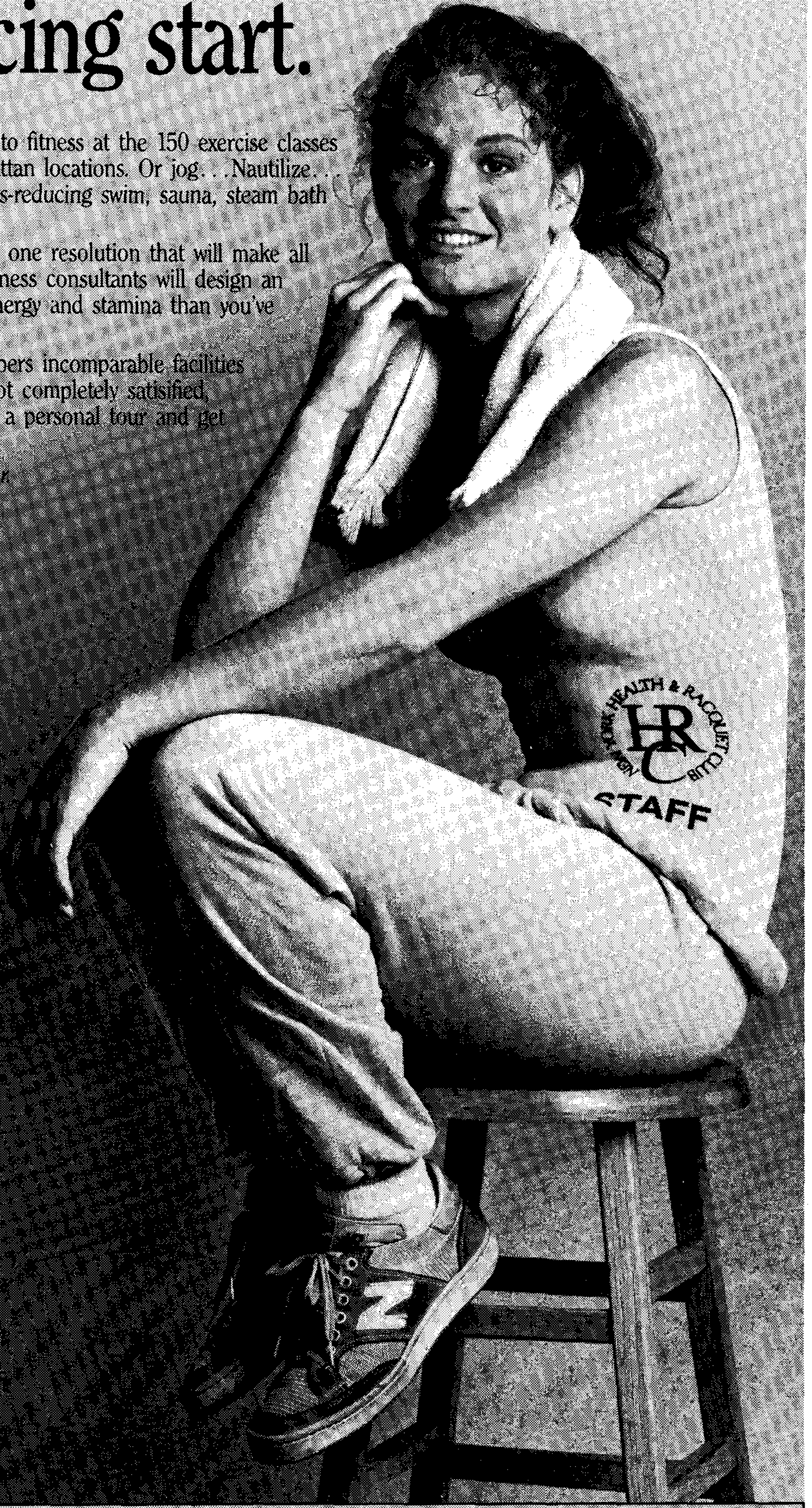
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Ginger Warren, 24. Fitness consultant, New York Health & Racquet Club.

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SALES & BARGAINS

BY LEONORE FLEISCHER

WORKOUT

RON'S C-57 IS AN ELEGANT MOVEMENT-arts studio located at Carnegie Hall. Complete workouts are offered by Juilliard movement specialist Ron Liefer-Helman and his staff. The exercise techniques, influenced by gymnastic training, dance, and mime, are done to music, using hand and ankle weights, sports-training techniques, and aerobic and anaerobic movement. One-hour classes are held Tuesdays and Thursdays, at 7 A.M.; Mondays, Wednesdays, and Fridays, at 8 A.M.; Monday through Friday, at noon, 1 P.M., 4:30 P.M., and 5:30 P.M.; Tuesdays, Thursdays, and Fridays, at 6:30 P.M.; Saturdays at 1:30 P.M.; and Sundays at noon and 6 P.M. Advanced hour-and-a-half classes are held Mondays and Wednesdays, at 6:30 P.M., and Saturdays at noon. The first class is free, and first-time participants receive a 20 percent discount on either the ten- or twenty-class package. Other classes include: gymnastics/tumbling, held Tuesdays from 7:30 to 9 P.M.; gymnastic dance with Toby Towsen, held Thursdays from 7:30 to 9 P.M.; children's classes in dance, exercise, and tumbling, held Saturdays at 10 and 11 A.M. The above classes are $11 each, $100 for ten, and $180 for twenty. Exercise classes for senior citizens ($7 each) are Tuesdays and Thursdays at 11 A.M.; two-hour kung fu classes with Robert Grant ($75 for ten) are Mondays and Wednesdays at 8 P.M. and Fridays at 7:30 P.M. Gift certificates available. Cash and checks accepted; no credit cards. *Ron's C-57, Carnegie Hall, 154 West 57th St., ninth floor (315-2424).*

JEWELRY

THIS JEWELRY STORE IN THE TRUMP Tower specializes in one-of-a-kind modern, old, and antique pieces. Old ivory from Africa, India, Nepal, and Tibet, now 50 percent off; Native American pieces, now 33 percent off; modern jewelry from Israel and Europe, now 25 percent off. For example: beaded necklace of amethyst, rose quartz, and ivory, with ivory pendant, was $375, now $187; beaded necklace of coral and ivory, with ivory pendant, was $380, now $190 ; old and antique hand-carved-ivory bracelets, were $480, now $240. Native American jewelry includes: Zuni turquoise-and-mother-of-pearl necklace, was $880, now $585; Zuni turquoise-eagle-on-sterling-silver necklace, was $725, now $485. Also, work by the Hopi and Navajo tribes, including belt buckles, silver beads, and fetish necklaces. Modern jewelry includes: handcrafted silver necklace with jade and black-onyx beads, was $325, now $243; sterling-silver neck ring with tigereye pendant, was $445, now $333; collection of silver earrings and necklaces from Tibet and Nepal, now 25 percent off. American Express (A.E.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Saity and Saity Jewelry, Trump Tower, 725 Fifth Ave., near 57th St., Level 5 (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 2/15.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

FOR WOMEN

THIS EAST SIDE BOUTIQUE, WHICH FEAtures day and evening fashions for women (sizes 6–12), has reduced prices on fall and winter fashions 50 to 75 percent. Cocktail dresses, were $300–$1,700, now $150–$800; sequined taffeta gowns, were $750–$3,000, now $375–$1,500; daytime dresses of silk, wool, wool crêpe, and other fabrics, were $250–$750, now $125–$375; coats, pants, skirts, and sweaters, for day and evening, were $250–$1,000, now $100–$500. All one-of-a-kind accessories, were $30 (for a pair of dressy earrings) to $600 (for a snakeskin shopping bag), now $13.50–$250. Checks accepted; no credit cards; all sales final. *Basuli, 33 East 72nd St. (628-5663); Mon.–Fri. 10:30 a.m.–6 p.m. and Sat. 11 a.m.–5 p.m.; through 3/2.*

FURS

A LARGE NUMBER OF VERY BEAUTIFUL furs are on sale here, including samples from fashion shows. The size range is 2–18 (most are sizes 6–12). For example: natural-Canadian-fisher coat with diagonal sleeve, retail $39,500, here $9,250; very long natural-heather-mink jacket, retail $7,950, here $2,100; Pauline Trigère natural-Canadian-golden-sable coat, retail $24,500, here $9,500; 50-in.-long natural-Blackglama-ranch-mink coat with square shoulders and notch collar, retail $10,500, here $3,500; fox-trimmed mink coats, retail $4,950, here $1,900; natural-ranch-mink coats in petite sizes, retail $9,750, here $2,900; natural-tanuki coat with diagonal sleeve, retail $8,750, here $2,900; natural-coyote coat with large collar, retail $7,950, here $2,500; natural-Finnish-raccoon coat, retail $4,950, here $1,900; dyed-crystal-raccoon coat, retail $4,950, here $1,500; natural-golden-long-haired-beaver coat, retail $4,995, here $1,800; Dalyne of Milan boxy slate-dyed-blue-fox jacket, retail $4,500, here $1,500; large Dalyne beige-dyed-sheared-beaver coat, retail $5,950, here $1,900. Also, fur-lined and fur-trimmed raincoats (some are reversible), retail $24,050–$39,050, here $600–$1,400; and much more. Receive a fur hanger and garment bag with purchase. Free monogramming, minor alterations, appraisal, and storage for summer 1985. Fifty percent deposit required. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Baron Hennessy Corp., 333 Seventh Ave., near 29th St. (695-7991); Mon.–Sun. 10 a.m.–6 p.m. and Thurs. till 9 p.m.; through 1/27.*

WHOLESALE

THIS WHOLESALER, WHICH ALWAYS DIScounts women's coats and suits, is further lowering its prices for a limited time. More than 200 fall and winter garments (sizes 2–16) include: suits by Harvé Benard, were $179, now $89; wool-melton winter coats by Harvé Benard (and a few by Bill Blass), were $189, now $89–$129; storm coats by Misty Harbor and Raincheetah, with zip-out pile lining, were $149, now $89; wool-melton three-quarter-length pea jackets by Harvé Benard, were $189, now $89; wool-gabardine skirts and slacks, were $69 each, now $39. Also, 15 percent off a sampling of next spring's suits. M.C., V., checks accepted; all sales final. *Better Made Coat and Suit Co., 270 West 38th St., twelfth floor (944-0748); Mon.–Fri. 9:30 a.m.–5 p.m. and Sat. 10 a.m.–4 p.m.; through 2/10.*

FOR YOUNGSTERS

THE EAST AND WEST SIDE EEYORE stores are offering 20 percent reductions on all children's hardcover books and records for a limited time. The stores are pleasant, cheerful, and fun for the kids. A.E., M.C., V., checks accepted; all sales final. *Eeyore's Books for Children, 2252 Broadway, near 81st St. (362-0634), Mon.–Sat. 10 a.m.–6 p.m. and Sun. till 5 p.m.; 1066 Madison Ave., near 81st St. (988-3404), Mon.–Sat. 10 a.m.–6 p.m., and Sun. noon–5 p.m. Sale through 1/31.*

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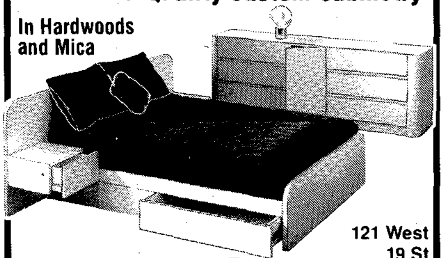

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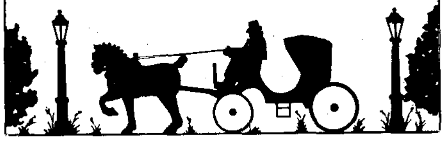

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dresses, were $350, now $175; lambskin-suede separates, were $375 (pleated trousers) and $390 (oversize shirts), now $175 each; wool suits, were $615, now $300; man-tailored coats, were $575, now $225. Last season's spring and summer separates are also reduced, including: oversize cotton dresses, were $225, now $50; V-back linen dresses, were $290, now $95; and much more. Also, hand-knit sweaters by Basia, now 20 percent off. A.E., M.C., V., checks accepted; all sales final. *Ménage à Trois, 760 Madison Ave., near 65th St. (249-0500); Mon.–Fri. 11 a.m.–6 p.m. and Sat. 11:30 a.m.–6 p.m.; while stock lasts.*

ONE-WEEK SALE

HERE'S A TERRIFIC SHOWROOM SALE OF beautifully designed sportswear made of natural fabrics. Almost all the clothing (women's sizes 4–14; men's sizes 36–44, waist sizes 28–34) can be worn by both sexes. Cotton and wool-flannel pleated trousers, retail $100 and $155, respectively, here $25; oversize cotton shirts in sixteen colors, retail $75, here $20; silk-and-mohair-blend coats, retail $300, here $65; silk-and-mohair-blend jackets, retail $228 (double breasted) and $300 (blouson), here $35 each; oversize Shetland cardigans in navy or brown, retail $215, here $60; cotton-and-linen-blend double-breasted boxy jackets in solids or stripes, retail $225, here $60; cotton sweaters, retail $85, here $20; cotton T-shirts, retail $42, here $15–$19; silk sweaters and sweatshirts, retail $100, here $25; silk T-shirts, retail $48, here $15. Also, a mixed rack of one-of-a-kind samples, here $10–$35; and much more. The showroom is tiny, so be patient. Checks accepted; no credit cards; all sales final. *Bobbie To, 50 West 57th St., fifth floor (582-3190); Mon.–Sat. 9:30 a.m.–6 p.m.; through 1/26.*

FREE NIGHT

THE VISCOUNT HOTEL AT JOHN F. KENNEDY International Airport has a money-saving offer. If you stay there for two consecutive nights, the following night is free. This applies to parties of any size. Reservations suggested. A.E., Carte Blanche, D.C., M.C., V. accepted; no checks. *The Viscount Hotel, JFK Intl. Airport, Van Wyck Expy., Jamaica, Queens, N.Y. 11430 (call toll-free 800-255-3050); through 4/30.*

MUSEUM QUALITY

THE MUSEUM STORE OF THE MUSEUM OF Modern Art is having a sale, with something for everybody. Kryptonite bike locks, from the design collection, were $31.95, now $22; Danese sterling-silver letter openers, were $130, now $90; Terraillon kitchen scales, were $30, now $20; porcelain coffee-or-tea pots, were $40, now $25; sets of four Wagami paper place mats, were $19.50, now $12.50; Domino-table floor sample, was $1,850, now $1,100. Books include: *Family of Man,* was $8.95, now $2; *Looking at Photos,* was $35, now $17.50; *Before Photography,* was $22.50, now $5. MOMA appointment calendars, were $10, now $5; MOMA wall calendars, were $12, now $6. A selection of children's toys, now 40 percent off, includes: beechwood car and truck, were $9.50 and $13.50, respectively, now $5.70 and $8.10; blue India-rubber backpack, was $38, now $22.80; Canetti Educube shaped-beechwood blocks, were $80, now $48; and much more. A.E., M.C., V. accepted; no checks; all sales final. *Museum Store Annex, 37 West 53rd St. (708-9400); daily 11 a.m.–5:45 p.m.; while stock lasts.*

UNCOMMON SCENTS

MEN'S COLOGNE AND HAIR PRODUCTS by G. F. Trumper (barber to the Prince of Wales) and women's Floris fragrances (made by royal appointment to Her Majesty the Queen) are on sale. Floris has changed its packaging, and all light-blue-packaged products are now 50 percent off, including: bottles of Florissa, Jasmine, Lily of the Valley, Malmaison, Ormonde, Red Rose, Sandalwood, and Stephanotis perfume, were $34.50 (½ oz.), $54.50 (1 ⅓ oz.), and $89.50 (2 oz.), now $17.25, $27.25, and $44.50, respectively. Toilet-water fragrances, were $16.50 (2 oz.), $26 (4 oz.), and $41 (8 oz.), now $8.25, $13, and $20.50, respectively; covered bone-china-jar potpourris, were $42.50, now $21. Also, bath salts, sachets, and much more. For men: Trumper cologne, after-shave, bath essence, massage oil, shampoo, hair conditioner, scalp lotion, and more, in glass bottles, now 50 percent off. For example: 8-oz. bottles of cologne or hair lotion, were $29.50 each, now $14.75; 8-oz. bottles of shampoo, were $14.50, now $7.25; and much more. A.E., M.C., V., checks accepted; all sales final. *Cambridge Chemists, 21 East 65th St. (734-5678); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts.*

COLLECTIBLES

FOR THE FIRST TIME IN MORE THAN 50 years, this wholesaler of gifts and accessories for the home is opening its doors to the public. For example: Art Deco figural lamps (many are of dancing ladies) with plain glass shades, retail $110–$500, here $50–$200; fancy art-glass lamp shades (such as millefiori), retail $85, here $30. Reproductions of American folk art, include: Uncle Sam whirligig, retail $170, here $50; naïve genre paintings on old pine shelving, retail $120–$140, here $60. Original items include: one-of-a-kind hand-built-and-decorated, signed-and-dated redware by Nancy

Bubb, retail $50–$60 (for a small plate) to $250–$260 (for a large serving bowl), here $12–$75; seashell lamps, retail $30 (for a sea urchin on Lucite) to $500 (for an elaborate three-armed lamp), here $7.50–$75; domestic porcelain in ten solid colors, retail $19 (for a small long-necked vase) to $95 (for a large covered ginger jar), here $6–$30; and much more. Everything sold as is. Cash-and-carry only; all sales final. *Soovia Janis, 30 West 26th St., fourth floor (684-1519); Thurs.–Sat. 10 a.m.–4 p.m.; 1/24–26 only.*

FURNITURE

THIS SHOWROOM IS SELLING ONE-OF-A-kind furniture floor samples from trade shows at bargain prices. Baker Pembroke side table, retail $630, here $350; two-piece mauve velvet Art Deco–style sectional sofa, retail $1,895, here $1,295; oyster-white six-piece polyester-lacquer bedroom set, retail $5,995, here $3,600; three-piece mirrored wall unit, retail $1,549, here $1,149; four Casa Bique taupe-wool-upholstered dining-room chairs, retail $350 each, here $170; five-piece rattan dinette set in dusty rose, retail $1,460, here $850; taupe velvet sofa and chair, retail $1,565 for both, here $795; octagonal black marble dining table, retail $1,500, here $895; loose pillow-back sofa bed in slate-blue floral print, retail $1,195, here $595; four-piece off-white sectional unit with ottoman, retail $2,449, here $1,395; six-piece Oriental lacquer-and-brass bedroom set by White, retail $4,600, here $2,700; and much more. Everything sold as is. Shipping arranged at additional cost. M.C., V. accepted; checks accepted as deposits only; all sales final. *Dorchester House Furniture Co., 45 West 25th St. (620-8190); Tues.–Thurs. 10 a.m.–7 p.m. and Fri. and Sat. till 4 p.m.; 1/22–26.*

CONSUMER AWARE

LOVERS OF MUSIC AND NEW YORK should be aware that the eighth annual New York Philharmonic Radiothon is being broadcast over WQXR stereo (15.60 A.M./96.3 F.M.) from Friday, January 25, at noon, until Sunday, January 27, at midnight. The 60-hour fund-raising marathon will include wonderful music, celebrity interviews, and the sale and auction of such gifts as a ride for two in the Forbes hot-air balloon; a trip for two down the Mississippi on the steamboat *Delta Queen;* a chocolate Monopoly set; a stereo Betamax player; private music lessons with a member of the Philharmonic; and much more. For auction bids, gift requests, and donations, call 724-2131 during the marathon (long distance, call collect). For further information, write to: *1985 Radiothon, New York Philharmonic, Avery Fisher Hall, Broadway, N.Y., N.Y. 10023.* ▬

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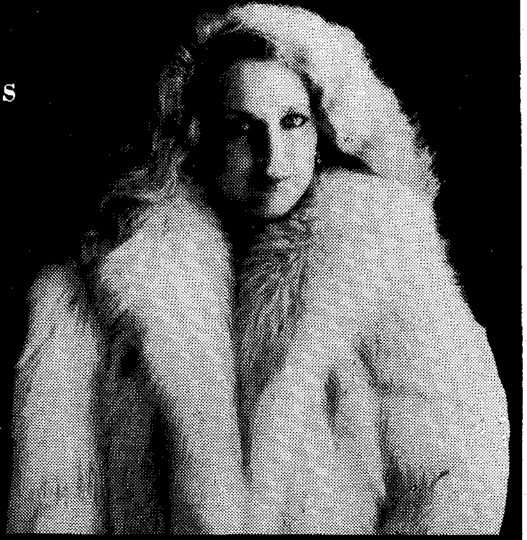

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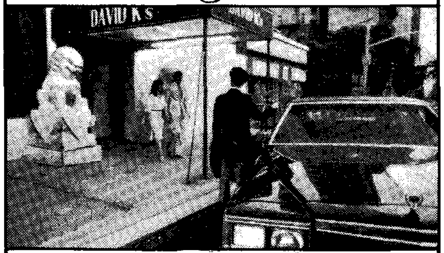

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A Complete Entertainment Guide for the Week Beginning Jan. 23.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Jan. 22: *The Plague Dogs.* Opening Jan. 23: *Chambre 666; Reverse Angle; A Short Confession by Luis Buñuel.* #2—Thru Jan. 22: *Dear Summer Sister.* Opening Jan. 23: *Falasha—Exile of the Black Jews.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. *Repo Man.*

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*L'Homme Blessé.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Jan. 24: *The 2nd U.S. Erotic Film Festival.*

9. **ART—8th St. E. of University Pl.** 473-7014. *Protocol.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 21: *Rules of the Game; Pépé le Moko.* Jan. 22: *Arsene Lupin; The Mad Genius.* Jan. 23: *Ball of Fire; Lady of Burlesque.* Jan. 24: *Ninotchka; Two-Faced Woman.* Jan. 25: *The Shout; Don't Look Now.* Jan. 26: *Walkabout; Picnic at Hanging Rock.* Jan. 27: *Red River; Shane.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 24: *Micki & Maude; The Survivors.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 22: *The Lion in Winter; Anne of the Thousand Days.* Jan. 23–24: *The World According to Garp; The Hotel New Hampshire.* Jan. 25–26: *Last Tango in Paris; A Man and a Woman.* Jan. 27–29: *Barry Lyndon.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Killing Fields.* #2—*Emmanuelle 4.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Maria's Lovers.* #4—*The River.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—Thru Jan. 24: *Kaddish.* Opening Jan. 25: *The Falcon and the Snowman.* #2—*That's Dancing.* #3—*Starman.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Starman.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *Dune.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Jan. 24: *Micki & Maude.* Opening Jan. 25: *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—*2010.* #2—*Beverly Hills Cop.* #3—*The Cotton Club.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Jan. 24: *The Mutilator.* Beg. Jan. 25: *Superstition.* #2—*Walking the Edge.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *2010.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Johnny Dangerously.* #2—*City Heat.* #3—*The Terminator.* #4—*The River.* #5—*Protocol.* #6—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Dune.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*The Cotton Club.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Starman.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Jan. 24: *Dune.* Opening Jan. 25: *The Falcon and the Snowman.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*The Flamingo Kid.* #2—*Avenging Angel.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Soldier's Story.* **EMBASSY 3**—Thru Jan. 24: *Break-in' 2 Electric Boogaloo.* Beg. Jan. 25: *Micki & Maude.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 21: *Forbidden Planet; Star Trek—The Motion Picture.* Jan. 22–23: *Airplane II: The Sequel; Top Secret!* Jan. 24–26: *Last Tango in Paris; Lolita.* Jan. 27–29: *The Thing* (1982); *Dawn of the Dead.* #2—Jan. 21–22: *All That Jazz; Lenny.* Jan. 23–24: *Yojimbo; Throne of Blood.* Jan. 25–26: *Freaks; The Elephant Man; Night of the Living Dead.* Jan. 27: *The Right Stuff.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 24: *Emmanuelle 4.* Opening Jan. 25: *The Perils of Gwendoline.* #2—*Maria's Lovers.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *That's Dancing.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Jan. 24: *Emmanuelle 4.* Opening Jan. 25: *The Perils of Gwendoline.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. *Places in the Heart.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. *The Killing Fields.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "French Film Festival." Thru Jan. 28: "A Tribute to Simone Signoret." Jan. 21: *Macadam.* Jan. 22: *Dédée d'Anvers.* Jan. 23: *Death in the Garden.* Jan. 24: *Diabolique.* Jan. 25: *Rude Journée Pour la Reine.* Jan. 26: *The Witches of Salem.* Jan. 27: *Casque d'Or.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *The Flamingo Kid.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. *Paris, Texas.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Jan. 23: *This Is Spinal Tap.* Opening Jan. 24: *Barry McKenzie Holds His Own.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*The River.* #2—*Mass Appeal.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *Micki & Maude.* **CORONET**—Thru Jan. 24: *Starman.* Opening Jan. 25: *The Falcon and the Snowman.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *1984.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *Blood Simple.* **CINEMA II**—753-0774. *Birdy.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Jan. 24: *Protocol.* Opening Jan. 25: *Fandango.* #2—832-2720. *Maria's Lovers.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *1984.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Mrs. Soffel.* #2—*2010.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *That's Dancing.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. *The Flamingo Kid.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *A Soldier's Story.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—*Avenging Angel.* #2—*Walking the Edge.*

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. *Mrs. Soffel.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*Man of Flowers.* #3—*Amadeus.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*The Inheritors.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 2: "A Tribute to Jerome Kern." Thru Jan. 21: *Roberta; Cover Girl.* Jan. 22: *Music in the Air; When You're in Love.* Jan. 23–24: *Lovely to Look At; Broadway Rhythm.* Jan. 25–26: *Lady Be Good; Swing Time.* Jan. 27–28: *The Cat and the Fiddle; Show Boat* (1936).

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*The Killing Fields.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.* #4—*The River.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*That's Dancing.* #2—*The Flamingo Kid.*

95. THALIA—95th St. W. of B'way. 222-3370. Jan. 21: *Touch of Evil; The Lady From Shanghai.* Jan. 22: *The Bingo Long Traveling All-Stars and Motor Kings; Putney Swope.* Jan. 23: *Murmur of the Heart; Beau Père.* Jan. 24: *Peyton Place; Valley of the Dolls.* Jan. 25: *The Bicycle Thief; A Brief Vacation.* Jan. 26: *Rashomon; Dodes'ka-den.* Jan. 27: *And Now for Something Completely Different; The Missionary.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Jan. 21: *Cries and Whispers; The Passion of Anna.* Jan. 22: *Millhouse: A White Comedy; Point of Order!* Jan. 23: *The Bad and the Beautiful; Sweet Smell of Success.* Jan. 24: *Nosferatu the Vampyre; Woyzeck.* Jan. 25: *The 4th Man; A Woman in Flames.* Jan. 26: *Under the Volcano; Wise Blood.* Jan. 27: *The French Lieutenant's Woman; Tess.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Maria's Lovers.* #2—Thru Jan. 24: *Pinocchio.* Beg. Jan. 25: *Starman.* #3—Thru Jan. 24: *Avenging Angel.* Opening Jan. 25: *The Perils of Gwendoline.* #4—*Walking the Edge.*

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Jan. 24: *Avenging Angel; C.H.U.D.* Beg. Jan. 25: *Superstition.*

Museums, Societies, Etc.

ABC NO RIO—156 Rivington St. 254-3697. Contribution $2.50. Jan. 25, 8 p.m.: *Ivan the Terrible, Part II* (1944) by Sergei Eisenstein.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. "Black Film and the Directive Image": Jan. 23, 7 p.m.: *Save the Children* (1973) and *And Still We Survive* (1975) by Stan Lathan. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "Films From the People's Republic." Jan. 25, 8 p.m.: *Xu Mao and His Daughters* (1981) by Li Jun.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 23, 7:30 p.m.: *One Million B.C.* (1940) by Hal Roach and Hal Roach Jr., with Victor Mature.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Jan. 24 & 31 at 8 p.m.: *It Don't Pay to Be an Honest Citizen* (1984) by Jacob Burckhardt. Jan. 25, 8 p.m.: Films from New York's Lower East Side by Manuel DeLanda, Nick Zedd, Penelope Wehrli, Bradley Eros, and Tessa Hughes-Freeland. Jan. 26, 8 p.m.: Films (1951–82) by Robert Frank. Jan. 27, 5 p.m.: *Lumière d'Eté* (1943) by Jean Gremillon; 8 p.m.: *Local Color* (1977) by Mark Rappaport.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 23 at 1, 3:15, 6 & 8:30 p.m.: *L'Argent des autres* (1978) by Christian de Chalonge.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Jan. 25, 7:30 p.m.: *Composition Class* (1938) by Kajiro Yamamoto, and *A Star Athlete* (1937) by Hiroshi Shimizu.

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JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m. Thru Jan. 25: "Social Butterfly" and "The Seymour Story," episodes from *The Goldbergs* (1955). Jan. 27–Feb. 1: *Rendezvous With Freedom.* Jan. 21, 12 noon–4:30 p.m.: *The Heritage of Martin Luther King Jr.* (1972). Jan. 22, 7 p.m.: *Interview With Larry Rivers* (1977).

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Feb. 2, in the Video Viewing Room: Tue.–Sat., 1 p.m.: *Double Lunar Dogs* by Joan Jonas; 1:30 p.m.: "Italian Women Independents"; 2:30 p.m.: *The Image of Cinema* by Raymond Bellour and Philippe Venault; 4:15 p.m.: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Jan. 22–26: Parts 7–9).

LA MAMA LA GALLERIA—Second Classe, 6 E. 1st St. 505-2476. Free. Jan. 26, 11 p.m.: *Tantra of Gyuto—Sacred Rituals of Tibet* by Sheldon Rochlin and Mark Elliott.

METROPOLITAN MUSEUM OF ART—Junior Membership Auditorium, Fifth Ave. and 81st St. Jan. 26–27, 1–5 p.m.: Winning films from the 19th Annual Film and Video Exposition. For further info., call 718-783-3077 (Brooklyn Arts and Culture Assn.).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Jan. 24, 8 p.m.: Videos by Caterina Borelli, Alan Esner and Jamie Newman, Branda Miller, and Edin Velez. "Slide Art—Some NYC Work": Jan. 26, 8 p.m.: Lawrence Kucharz.

MUNICIPAL ART SOCIETY—Villard Houses, 457 Madison Ave., at 51st St. 935-3960. Free. Jan. 26, 1:30 p.m.: *Hell's Kitchen Chronicle* by Maren and Reed Erskine.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26 (in **the Video Gallery**): "Video From Vancouver to San Diego." Jan. 21, 6:30 p.m. (in **Theater 2**): "Video Viewpoints": Mark Schubin, "The Differences Between Movies and Television." Films: Theater 1: "British Film." Jan. 21, 2:30 p.m.: *The Cruel Sea* (1952) by Charles Frend; 6 p.m.: *Secret People* (1952) by Thorold Dickinson. Jan. 22, 2:30 p.m.: (See Jan. 21, 6 p.m.); 6 p.m.: *I Believe in You* (1952) by Basil Dearden. Jan. 24, 2:30 & 6 p.m.: "A History of Camera Movement II, ca. 1900–07." Jan. 25, 2:30 p.m.: *Nowhere to Go* (1958) by Seth Holt; 6 p.m.: *The Ladykillers* (1955) by Alexander Mackendrick. Jan. 26, 2 p.m.: (See Jan. 25, 6 p.m.); 5 p.m.: (See Jan. 25, 2:30 p.m.). Jan. 27, 2 p.m.: *The Maggie (High and Dry)* (1954) by Alexander Mackendrick; 5 p.m.: *Scott of the Antarctic* (1948) by Charles Frend. Theater 2: Jan. 22, 3 & 6:30 p.m.: "Films From the Archives": *Street of Shame* (1956) by Kenji Mizoguchi. Jan. 24, 3 & 6:30 p.m.: "What's Happening?": *Celso and Cora* (1983) by Gary Kildea. "Films From the Archives—Cataloguers' Choice": Jan. 25, 3 p.m.: *Ashes and Diamonds* (1958) by Andrzej Wajda; 6:30 p.m.: *The White Sheik* (1951) by Federico Fellini. Jan. 26, 2:30 p.m.: *Millhouse: A White Comedy* (1971) by Emile de Antonio; 5:30 p.m.: *No-Man's Land (Hell on Earth)* (1931) by Victor Trivas. Jan. 27, 2:30 p.m.: *Mikael* (1924) by Carl Theodor Dreyer; 5:30 p.m.: *Woman of the World* (1925) by Malcolm St. Clair.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Jan. 21, 7:30 & 9 p.m.: *Blood Wedding* (1981) by Carlos Saura. Jan. 22–23, 8 p.m.: *Nicaragua: No Pasaran* (1984) by David Bradbury. Jan. 24 at 8 p.m., Jan. 25–26 at 7:30 & 9:45 p.m., Jan. 27 at 5 & 7:30 p.m.: *Diary for My Children* (1984) by Márta Mészáros.

NEW YORK CITY LABOR FILM CLUB—D.C. 37, 125 Barclay St (2 blocks north of the W.T.C.). 766-1905. Adm. $6. Jan. 26, 7:30 p.m.: *The Real Thing* by Peter Schnall, followed by discussion and party: Benefit for Coca-Cola workers in Guatamala.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 21, 5:30 p.m.: "Forbidden Films": *Un Chant d'Amour* (1950) by Jean Genet, and *The Fox* (1968) by Mark Rydell. Jan. 22, 12 noon: *Le Gai Savoir* (1969) by Jean-Luc Godard; 2:30 p.m.: *Thee and Me* (1980) by Daniel Nauke, *Studs Terkel: At Home on the Air* (1975) by Alan Jacobs, and *Yesterday's Witness* (1975) by Christian Blackwood. Jan. 24, 12 noon: *Routes of Exile: A Moroccan Jewish Odyssey* (1982).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Jan. 24: Tue.–Thu. at 6, 8 & 10 p.m.: *Transes* (1981) by Ahmed El Maanouni. Opening Jan. 25: "Difference: On Representation and Sexuality." Jan. 25, 7:30 p.m.: *Table Conversation* (1978) by Michael Oblowitz, and *je tu il elle* (1974) by Chantal Akerman; 9:30 p.m.: *Thriller* (1979) by Sally Potter, and *Film About a Woman Who . . .* (1974) by Yvonne Rainer. Jan. 26, 4 p.m.: A new film by Jackie Raynal, and *je tu il elle*; 7 p.m.: A short film by Anthony McCall, et al., and *Committed* (1984) by Sheila McLaughlin and Lynne Tillman; 9:30 p.m.: *Occupied Territory* (1982) by Candace Reckinger, and *Invisible Adversaries* (1978) by Valie Export. Jan. 27, 4 p.m.: *Light Reading* (1980) Liz Rhodes, *An Epic Poem* (1982) by Lezli-ann Barrett, and *Riddles of the Sphinx* (1977) by Laura Mulvey and Peter Wollen; 7 p.m.: *Sydney on the River Wupper* (1982) by Bettina Woernle, and *Nightshift* (1981) by Robina Rose; 9:15 p.m.: *Occupied Territory,* and *India Song* (1974) Marguerite Duras. Free: Fri.–Sun., 2 p.m.: *Rape/Crisis* (1983) by Gary T. McDonald.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "Off Canvas, On Film: Six Films on Artists." Jan. 26, 2 p.m.: *A Palette of Glass* (1978) by Chuck Olin.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Feb. 17: "Paper Tiger Television." Continuous screenings: Tue., 1:15–7:45 p.m.; Wed.–Sat., 11:15 a.m.–4:45 p.m.; Sun., 12:15–5:45 p.m.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Superstition.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Johnny Dangerously.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Walking the Edge.* #2—*The Mutilator.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Beverly Hills Cop.* #2—*Starman.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Runaway.* #2—*The Flamingo Kid.* #3—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *The Perils of Gwendoline.* #4—*Maria's Lovers.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Beverly Hills Cop.* #2—*Avenging Angel.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *That's Dancing.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Walking the Edge.* #2—*Surf II: The Nerds Strike Back.* #3—*The Cotton Club.* #4—*Pinocchio.* #5—*Breakin' 2 Electric Boogaloo.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Walking the Edge.* #2—*Starman.* #3—*Pinocchio.* #4—*City Heat.* #5—*Avenging Angel.* #6—*Beverly Hills Cop.* #7—*That's Dancing.* #8—*Micki & Maude.* #9—*Surf II: The Nerds Strike Back.* #10—*The Cotton Club.* #11—*Breakin' 2 Electric Boogaloo.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.* #4—Thru Jan. 24: *Emmanuelle 4.* Beg. Jan. 25: *The Perils of Gwendoline.* #5—*Maria's Lovers.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Avenging Angel.* #2—*Walking the Edge.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—*Walking the Edge.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—*Avenging Angel.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*The Flamingo Kid.* #2—*Maria's Lovers.* #3—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25: *The Perils of Gwendoline.* #4—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *Runaway.* #2—*That's Dancing.* #3—*Beverly Hills Cop.* #4—*Walking the Edge.* #5—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *The Perils of Gwendoline.* #6—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Superstition.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—*Micki & Maude.* #2—*That's Dancing.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Micki & Maude.* #2—*Avenging Angel; Surf II: The Nerds Strike Back.* #3—*Maria's Lovers.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Maria's Lovers.* #2—*Starman.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Breakin' 2 Electric Boogaloo.* #2—*That's Dancing.* #3—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.* #4—*Avenging Angel.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Jan. 24: *Starman; Moscow on the Hudson.* Beg. Jan. 25: *City Heat.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. #1—Thru Jan. 24: *2010.* Beg. Jan. 25: *City Heat.* #2—Beg. Jan. 25: *Breakin' 2 Electric Boogaloo.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Protocol.* #2—*Micki & Maude.* #3—*Walking the Edge.* #4—*The Flamingo Kid.* #5—*Starman.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. *Kuni Lemel in Cairo.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Jan. 24: *The River.* #2—Thru Jan. 24: *The Cotton Club.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—*Walking the Edge.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—*Micki & Maude.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Starman.*

304. **NEW DORP-LANE—** 351-2110. Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Perils of Gwendoline.*

305. **NEW DORP-RAE—** 979-0444. #1—*City Heat.* #2—*Walking the Edge.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—*The Flamingo Kid.* #2—*Avenging Angel.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—*Maria's Lovers.* #2—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25 (tent.): *The Perils of Gwendoline.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. *That's Dancing.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.* #2—*Maria's Lovers.* #3—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Perils of Gwendoline.* #4—*The Flamingo Kid.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*That's Dancing.* #2—*Walking the Edge.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.* #2—*Micki & Maude.* #3—*Maria's Lovers.* #4—*Protocol.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Jan. 24: *All of Me; Cloak and Dagger.* Beg. Jan. 25: *Ninja III: The Domination; Under Fire.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Flamingo Kid.* #2—*The Flamingo Kid.* #3—*Johnny Dangerously.* #4—*Avenging Angel.* #5—*The Cotton Club.* #6—*Protocol.* #7—*The River.*

408. ELMHURST–LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

410. FLUSHING–PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Walking the Edge.* #2—*Starman.* #3—*Avenging Angel.* #4—*The Cotton Club.* #5—*Pinocchio.*

411. FLUSHING–RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 25: *Superstition.* #3—*Walking the Edge.*

412. FLUSHING–RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Micki & Maude.* #2—Thru Jan. 24: *The Mutilator; The Evil Dead.* Beg. Jan. 25: *Runaway.* #3—*Avenging Angel.*

413. FLUSHING–UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Pinocchio.* #2—*Emmanuelle 4.* #3—*The Flamingo Kid.* #4—Thru Jan. 24: *The Cotton Club.* Beg.. Jan. 25: *The Perils of Gwendoline.*

414. FLUSHING–UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*That's Dancing.* #2—Thru Jan. 24: *The River.*

416. FOREST HILLS–CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 24: *Amadeus.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24 (tent.): *Falling in Love.*

417. FOREST HILLS–CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS–FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Johnny Dangerously.* #2—*Maria's Lovers.*

419. FOREST HILLS–LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *That's Dancing.*

420. FOREST HILLS–MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Flamingo Kid.* #2—Thru Jan. 24: *Protocol.* Beg. Jan. 25: *Runaway.* #3—*Micki & Maude.* #4—Thru Jan. 24: *Emmanuelle 4.* Beg. Jan. 25: *The Perils of Gwendoline.*

422. FRESH MEADOWS–CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Cotton Club.* #2—*Starman.* #3—*Avenging Angel.* #4—*Maria's Lovers.* #5—*The River.*

423. FRESH MEADOWS–RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25: *Runaway.*

424. GLEN OAKS–RKO—Union Tpke. at 255th St. 347-7777. Thru Jan. 24: *Falling in Love.* Beg. Jan. 25: *City Heat.*

426. JACKSON HEIGHTS–BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *Superstition.*

427. JACKSON HEIGHTS–COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.* #2—*Maria's Lovers.*

428. JACKSON HEIGHTS–JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Jan. 24: *Emmanuelle 4.* Beg. Jan. 25: *Runaway.* #2—*Walking the Edge.* #3—Thru Jan. 24: *The River.*

433. JAMAICA–ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. Thru Jan. 24: *Breakin' 2 Electric Boogaloo; The Razor's Edge* (1984).

436. KEW GARDENS HILLS–MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Jan. 24: *Country; Splash.* Beg. Jan. 25: *City Heat; Tightrope.*

439. OZONE PARK–CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Flamingo Kid.* #2—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Perils of Gwendoline.*

442. REGO PARK–DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Jan. 24: *Starman; Body Double.* Beg. Jan. 25: *Superstition.*

443. REGO PARK–LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Adventures of Buckeroo Banzai.* #2—*Starman.* #3—*Surf II: The Nerds Strike Back.*

447. ROCKAWAY PARK–SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*2010; Surf II: The Nerds Strike Back.* #2—*Avenging Angel.*

448. SUNNYSIDE–CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*That's Dancing.* #2—*Avenging Angel.*

450. WHITESTONE–CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Beverly Hills Cop.* #2—*The River.*

451. WOODHAVEN–HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo; Breakin'.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN–GRAND AVENUE— 223-2323. #1—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Falcon and the Snowman.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *The Perils of Gwendoline.*

501. BALDWIN–RKO— 223-9230. Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Runaway.*

502. BELLEROSE–RKO— 775-1351. Thru Jan. 22: *Oh, God! You Devil.* Beg. Jan. 23: *Supergirl.*

504. BELLMORE–MOVIES— 785-4486. Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.*

505. BELLMORE–PLAYHOUSE— 783-0088. Program unavailable.

511. EAST MEADOW–FLICK— 794-8008. #1—*Protocol.* #2—*Pinocchio.* #3—Thru Jan. 24: *Starman.* Beg. Jan. 25: *A Soldier's Story.*

512. EAST MEADOW–MEADOWBROOK— 731-2423. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *The Perils of Gwendoline.* #4—*City Heat.*

514. ELMONT–ARGO— 437-0356. Program unavailable.

517. FLORAL PARK–RKO FLORAL— 352-2280. Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Superstition.*

518. FRANKLIN SQUARE–FRANLKIN— 775-3257. #1—*That's Dancing.* #2—*Walking the Edge.* #3—Thru Jan. 24: *Avenging Angel.*

519. GARDEN CITY–RKO ROOSEVELT FIELD— 741-4007. #1—*City Heat.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

521. GARDEN CITY PARK–RKO PARK EAST— 741-8484. *Micki & Maude.*

523. GREAT NECK–SQUIRE— 466-2020. #1—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Runaway.* #2—*The Flamingo Kid.* #3—*Walking the Edge.*

524. HEWLETT–RKO— 791-6768. Thru Jan. 22: *Oh, God! You Devil.* Beg. Jan. 23: *Supergirl.*

526. HICKSVILLE–HICKSVILLE— 931-0749. #1—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—*Micki & Maude.*

528. HICKSVILLE–MID-PLAZA— 433-2400. #1—*Protocol.* #2—Thru Jan. 24: *Pinocchio.* Beg. Jan. 25: *Stranger Than Paradise.* #3—*Johnny Dangerously.* #4—*That's Dancing.* #5—*A Soldier's Story.* #6—*Starman.*

529. LAWRENCE–RKO— 371-0203. #1—*Walking the Edge.* #2—Thru Jan. 24: *The River.* Beg. Jan. 25: *Superstition.* #3—*Beverly Hills Cop.*

530. LEVITTOWN–LEVITTOWN— 731-0516. #1—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.* #2—Thru Jan. 24: *The Terminator; The Mutilator.* Beg. Jan. 25: *City Heat.*

531. LEVITTOWN–LOEWS NASSAU— 731-5400. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Avenging Angel.* #4—*2010.* #5—*The River.* #6—*Walking the Edge.*

532. LONG BEACH–LIDO— 432-0056. Thru Jan. 24: *The Mutilator; Pieces.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo.*

533. LYNBROOK–LYNBROOK— 593-1033. #1—*The Cotton Club.* #2—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Runaway.* #3—*Micki & Maude.* #4—Thru Jan. 24: *Choose Me.* Beg. Jan. 25: *The Perils of Gwendoline.*

534. LYNBROOK–STUDIO ONE— 599-1444. Program unavailable.

535. MALVERNE–TWIN— 599-6966. #1—*Amadeus.* #2—Thru Jan. 24: *Country; Splash.* Beg. Jan. 25: *City Heat.*

536. MANHASSET–MANHASSET— 627-7887. #1—Thru Jan. 24: *Starman.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—*Johnny Dangerously.* #3—*Maria's Lovers.*

537. MANHASSET–RKO CINEMA— 627-1300. *Beverly Hills Cop.*

540. MASSAPEQUA–PEQUA— 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA–THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Jan. 24: *Pinocchio.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—Johnny

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Dangerously. #3—*Avenging Angel.* #4—*Protocol.* #5—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Runaway.* #6—*The Flamingo Kid.* #7—*Micki & Maude.* #8—*Maria's Lovers.* #9—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *Pinocchio.*

543. **MERRICK-TWIN**— 546-1271. #1—Thru Jan. 24: *The River.* #2—*That's Dancing.*

544. **MERRICK-MALL**— 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—*The Cotton Club.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *The Perils of Gwendoline.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24: *Starman.*

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. *Surf II: The Nerds Strike Back.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*The Cotton Club.* #2—*Micki & Maude.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *That's Dancing.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Kuni Lemel in Tel Aviv.* #2—*Beverly Hills Cop.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—*The River.* #2—*The Cotton Club.* #3—*Protocol.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *The Flamingo Kid.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*Protocol.* #2—*That's Dancing.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*Micki & Maude.* #2—*That's Dancing.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—*The Flamingo Kid.* #2—Thru Jan. 24: *City Heat.* Beg. Jan. 25: *The Falcon and the Snowman.* #3—*The Killing Fields.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. *A Passage to India.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.* #2—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *Superstition.* #3—*The Flamingo Kid.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Starman.* #2—*Beverly Hills Cop.* #3—*That's Dancing.* #4—*2010.* #5—Thru Jan. 24: *City Heat.* Beg. Jan. 25: *The Falcon and the Snowman.* #6—*Avenging Angel.* #7—*The Cotton Club.* #8—*Surf II: The Nerds Strike Back.* #9—*Pinocchio.* #10—*Walking the Edge.* #11—*Micki & Maude.* #12—*The Killing Fields.* #13—*A Passage to India.*

571. **WANTAGH-RKO**— 781-6969. Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.*

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Runaway.*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Program unavailable. #2—Program unavailable.

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. #1—Thru Jan. 24: *Protocol.* Beg. Jan. 25: *Johnny Dangerously.* #2—*Maria's Lovers.* #3—*Avenging Angel.*

602. **BABYLON-RKO**— 669-0700. #1—*The Flamingo Kid.* #2—*Micki & Maude.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*Beverly Hills Cop.* #2—*The River.* #3—*The Mutilator.*

604. **BAY SHORE-CINEMA**— 665-1722. Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *The Perils of Gwendoline.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*That's Dancing.* #2—*Walking the Edge.*

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Jan. 24: *The Terminator.* Beg. Jan. 25: *City Heat.*

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Jan. 24: *2010.*

616. **COMMACK-MULTIPLEX**— 462-6953. #1—*That's Dancing.* #2—*Protocol.* #3—*Walking the Edge.* #4—*2010.* #5—*Beverly Hills Cop.* #6—*A Passage to India.* #7—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Falcon and the Snowman.* #8—*City Heat.* #9—*Pinocchio.* #10—*Avenging Angel.* #11—*Starman.* #12—*The River.*

617. **COMMACK-RKO**— 499-4545. #1—*Micki & Maude.* #2—*Johnny Dangerously.*

621. **CORAM-PINE**— 698-6442. #1—*Walking the Edge.* #2—*Starman.*

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—Thru Jan. 24: *Protocol.* Beg. Jan. 25: *Runaway.* #2—*Maria's Lovers.* #3—*The Flamingo Kid.* #4—*Choose Me.* #5—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Perils of Gwendoline.*

627. **EAST SETAUKET-RKO FOX**— 473-2400. Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Runaway.*

628. **ELWOOD-ELWOOD**— 499-7800. #1—*Beverly Hills Cop.* #2—*That's Dancing.*

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Tent.: *Micki & Maude.* #2—*Maria's Lovers.*

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Runaway.* #4—*Micki & Maude.*

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. *The Flamingo Kid.*

634. **HUNTINGTON-RKO YORK**— 421-3911. *That's Dancing.*

635. **ISLIP-ISLIP**— 581-5200. #1—*Avenging Angel.* #2—*Micki & Maude.* #3—*The River; Surf II: The Nerds Strike Back.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *Johnny Dangerously.*

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Jan. 24: *2010.*

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Jan. 24: *Starman.* Beg. Jan. 25 (tent.): *City Heat.*

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—*The River; Surf II: The Nerds Strike Back.* #2—*That's Dancing.* #3—*Micki & Maude.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. *Micki & Maude.* **OUTDOOR**—Thru Jan. 24: *Avenging Angel; Body Rock.* Beg. Jan. 25 (tent.): *Superstition.*

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—*The Cotton Club.* #2—Thru Jan. 24: *2010.* Beg. Jan. 25: *Runaway.* #3—Thru Jan. 24: *Pinocchio.*

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.*

645. **OAKDALE-OAKDALE**— 589-8118. Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.*

648. **PATCHOGUE-TRIPLEX**— 475-0601. #1—*Avenging Angel.* #2—*Beverly Hills Cop.* #3—Thru Jan. 24: *Protocol.* Beg. Jan. 25: *The Perils of Gwendoline.*

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—Thru Jan. 24: *The River.* Beg. Jan. 25: *Superstition.* #2—*Walking the Edge.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. *Johnny Dangerously.* **OUTDOOR**—Thru Jan. 24: *Starman.* Beg. Jan. 25 (tent.): *Runaway.*

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—Thru Jan. 24: *City Heat.* Beg. Jan. 25 (tent.): *Runaway.* #2—*The Flamingo Kid.*

653. **PORT JEFFERSON-MINI EAST**— 928-6555. Thru Jan. 24: *The River.* **WEST**—*Micki & Maude.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Jan. 22: *Oh, God! You Devil.* Beg. Jan. 23: *The Karate Kid.*

655. **RIVERHEAD-SUFFOLK**— 727-3133. *Avenging Angel.*

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Jan. 24: *Swann in Love.* Beg. Jan. 25: *The Bostonians.*

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—*That's Dancing.* #2—*The Cotton Club.* #3—*Micki & Maude.*

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24: *2010.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo.*

662. **SMITHTOWN-SMITHTOWN**— 265-1551. *The Flamingo Kid.*

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—Thru Jan. 24: *The River.* Beg. Jan. 25: *Protocol.*

664. **STONY BROOK-LOEWS**— 751-2300. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—*The Cotton Club.*

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24: *2010.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo.*

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—*Beverly Hills Cop.* #2—*That's Dancing.*

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru Jan. 24: *City Heat.* Beg. Jan. 25: *The Cotton Club.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—Thru Jan. 24: *The River.* Beg. Jan. 25: *Runaway.* #2—*That's Dancing.*

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—*Maria's Lovers.* #2—Thru Jan. 24: *Starman.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25: *Runaway.*

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—*The Cotton Club.* #2—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25: *Runaway.*

707. **HARRISON-SILVER SCREEN**— 835-2961. Thru Jan. 22: *First Name: Carmen.* Jan. 23–25: *A Joke of Destiny.* Jan. 26–27: *Notorious; Rebecca.*

708. **HARTSDALE-CINEMA**— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Starman.* #4—*Protocol.*

709. **LARCHMONT-PLAYHOUSE**— 834-3001. *Maria's Lovers.*

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—*The Flamingo Kid.* #3—*Johnny Dangerously.* #4—Tent.: *Emmanuelle 4.*

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25 (tent.): *The Flamingo Kid.*

712. **MOUNT VERNON-PARKWAY**— 664-3311. Thru Jan. 24: *Starman.* Beg. Jan. 25: *City Heat.*

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—Thru Jan. 24: *Johnny Dangerously; The River.* Beg. Jan. 25: *Runaway.* #2—*Avenging Angel.* #3—*The Cotton Club.* #4—*Walking the Edge.* #5—Thru Jan. 24: *Maria's Lovers; Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.* #6—*That's Dancing.* #7—*Beverly Hills Cop.*

715. **NEW ROCHELLE-TOWN**— 632-4000. *The Flamingo Kid.*

716. **OSSINING-ARCADIAN**— 941-5200. #1—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—Thru Jan. 24: *The River.* Beg. Jan. 25: *Superstition.* #3—*The Cotton Club.*

717. **PEEKSKILL-BEACH**— 737-6262. #1—*Micki & Maude.* #2—*Johnny Dangerously.* #3—*The Cotton Club.* #4—*Pinocchio.* #5—*Avenging Angel.*

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Walking the Edge.* #3—Thru Jan. 24: *Maria's Lovers.* #4—*The Flamingo Kid.*

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Jan. 24: *Amadeus.*

721. **PLEASANTVILLE-ROME**— 769-0720. #1—*Beverly Hills Cop.* #2—*That's Dancing.*

722. **RYE-RYE RIDGE**— 939-8177. #1—*Beverly Hills Cop.* #2—*That's Dancing.*

723. **SCARSDALE-FINE ARTS**— 723-6699. Thru Jan. 24: *Choose Me.* Beg. Jan. 25 (tent.): *Stranger Than Paradise.*

724. **SCARSDALE-PLAZA**— 725-0078. Thru Jan. 24: *Falling in Love.* Beg. Jan. 25: *City Heat.*

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—Thru Jan. 24: *Walking the Edge.* #2—*Johnny Dangerously.*

728. **WHITE PLAINS-UA CINEMA**— 946-2820. Tent.: *Avenging Angel.*

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—*That's Dancing.* #2—*The Flamingo Kid.*

731. **YONKERS-KENT**— 237-3440. #1—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Superstition.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25 (tent.): *The Perils of Gwendoline.*

732. **YONKERS-MOVIELAND**— 793-0002. #1—*Beverly Hills Cop.* #2—*The River.* #3—*Johnny Dangerously.* #4—*City Heat.*

733. **YONKERS-PARK HILL**— 969-4477. #1—*Walking the Edge.* #2—*Avenging Angel.* #3—*Surf II: The Nerds Strike Back.*

735. **YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*That's Dancing.* #2—*The River.*

Rockland County

743. **NANUET-MALL—** 623-6336. Program unavailable.

744. **NANUET-ROUTE 59—** 623-3355. Tent.: *Avenging Angel.*

745. **NANUET-THE MOVIES—** 623-0211. #1—*Protocol.* #2—*Walking the Edge.* #3—*The River.* #4—Thru Jan. 24: *Micki & Maude.* Beg. Jan. 25: *The Perils of Gwendoline.* #5—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Falcon and the Snowman.*

746. **NEW CITY-TOWN—** 634-5100. #1—*Beverly Hills Cop.* #2—*Surf II: The Nerds Strike Back.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *The Perils of Gwendoline.* #2—*Maria's Lovers.*

748. **NYACK-CINEMA EAST—** 358-6631. *That's Dancing.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Beverly Hills Cop.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *Pinocchio.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *The Flamingo Kid.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—*Maria's Lovers.* #2—*That's Dancing.*

756. **STONY POINT-9 W CINEMA—** 942-0303. Thru Jan. 24: *2010.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo.*

757. **SUFFERN-LAFAYETTE—** 357-6030. *Bizet's Carmen.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. *Avenging Angel.*

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT—** 372-3013. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Johnny Dangerously.* #2—*The River.*

774. **DANBURY-CINE—** 743-2200. #1—*A Passage to India.* #2—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—*Micki & Maude.*

775. **DANBURY-CINEMA—** 748-2923. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

777. **DANBURY-PALACE—** 748-7496. #1—*Avenging Angel.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.* #3—*That's Dancing.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *Micki & Maude.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

780. **FAIRFIELD-COUNTY—** 334-1411. *Maria's Lovers.*

781. **GREENWICH-CINEMA—** 869-6030. #1—*The River.* #2—*Johnny Dangerously.*

782. **GREENWICH-PLAZA—** 869-4030. #1—*A Passage to India.* #2—*Micki & Maude.* #3—Thru Jan. 24: *Maria's Lovers.* Beg. Jan. 25: *The Falcon and the Snowman.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *The Flamingo Kid.*

784. **NORWALK-CINEMA—** 838-4504. #1—*Avenging Angel.* #2—*That's Dancing.*

785. **NORWALK-NORWALK—** 866-9202. *Surf II: The Nerds Strike Back.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Jan. 22: *Under the Volcano.* Jan. 23-26: *First Name: Carmen.* Jan. 27-29: *Dersu Uzala.*

789. **SPRINGDALE-STATE—** 325-0250. Thru Jan. 24: *Protocol.* Beg. Jan. 25: *City Heat.*

790. **STAMFORD-AVON—** 324-9205. #1—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Superstition.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *The Perils of Gwendoline.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*The Cotton Club.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—*Amadeus.* #2—Thru Jan. 24: *Walking the Edge.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*That's Dancing.* #2—*2010*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*A Passage to India.* #2—*That's Dancing.* #3—*Protocol.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *Starman.* #4—226-6666. *The Flamingo Kid.*

796. **WESTPORT-POST—** 227-0500. *The River.*

798. **WILTON-CINEMA—** 762-5678. *Protocol.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—Thru Jan. 24: *The River.* #2—*Beverly Hills Cop.* #3—Thru Jan. 24: *Falling in Love.* #4—Thru Jan. 24: *Breakin' 2 Electric Boogaloo.*

801. **HARRISON-WARNER—** 482-8550. #1—Thru Jan. 24: *Avenging Angel.* #2—Thru Jan. 24: *Walking the Edge.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—*That's Dancing.* #2—*The Flamingo Kid.*

804. **JERSEY CITY-LOEWS—** 653-4600. #1—*Beverly Hills Cop.* #2—*Walking the Edge.* #3—*Avenging Angel.*

805. **JERSEY CITY-STATE—** 653-5200. #1—Tent.: *Johnny Dangerously; Bachelor Party.* #2—Thru Jan. 24: *The Cotton Club.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—Thru Jan. 24: *Pinocchio; Emmanuelle 4.* Beg. Jan. 25: *Runaway.* #4—*Breakin' 2 Electric Boogaloo.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*Avenging Angel.* #2—*Walking the Edge.* #3—*Maria's Lovers.* #4—*Micki & Maude.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*Beverly Hills Cop.* #2—*The River.* #3—*That's Dancing.* #4—*Pinocchio.* #5—*The Cotton Club.* #6—*Protocol.*

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Jan. 24: *2010; Oxford Blues.* Beg. Jan. 25: *Breakin' 2 Electric Boogaloo; The Evil That Men Do.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *The Cotton Club.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Beverly Hills Cop.* #2—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *Superstition.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. Thru Jan. 24: *Starman.* Beg. Jan. 25: *The Perils of Gwendoline.*

817. **LIVINGSTON-COLONY—** 992-0800. Thru Jan. 24: *Protocol.* Beg. Jan. 25: *The Perils of Gwendoline.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. *Micki & Maude.*

819. **MILLBURN-RKO—** 376-0800. #1—*That's Dancing.* #2—*Maria's Lovers.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—*The River.* #2—*That's Dancing.* #3—*Bizet's Carmen.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Superstition.* #3—Thru Jan. 24: *Pinocchio.* Beg. Jan. 25: *The Perils of Gwendoline.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—Thru Jan. 24: *Pinocchio.* Beg. Jan. 25: *Runaway.* #2—Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—*That's Dancing.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—*The Flamingo Kid.* #2—*Maria's Lovers.* #3—*The Cotton Club.*

828. **VERONA-VERONA—** 239-0880. Tent.: *Micki & Maude.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—*Maria's Lovers.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. Thru Jan. 24: *2010.*

841. **CRANFORD-RKO—** 276-9120. #1—*That's Dancing.* #2—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *Superstition.*

842. **ELIZABETH-ELMORA—** 352-3483. *Walking the Edge.*

846. **LINDEN-TWIN—** 925-9787. #1—Thru Jan. 24: *The River.* #2—Thru Jan. 24: *Avenging Angel.*

848. **ROSELLE PARK-PARK—** 245-0358. Thru Jan. 24: *Supergirl.* Beg. Jan. 25: *Dune.*

849. **SUMMIT-STRAND—** 273-3900. Thru Jan. 24: *The Cotton Club.*

851. **UNION-FIVE POINTS—** 964-3466. Thru Jan. 24: *Avenging Angel.* Beg. Jan. 25: *The Terminator.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. *Maria's Lovers.*

854. **UNION-RKO—** 686-4373. #1—*Micki & Maude.* #2—*Beverly Hills Cop.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—*Maria's Lovers.* #2—Thru Jan. 24: *Starman.* Beg. Jan. 25: *The Perils of Gwendoline.* #3—Thru Jan. 24: *Johnny Dangerously.* Beg. Jan. 25: *Runaway.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. *Beverly Hills Cop.*

861. **CLOSTER-CLOSTER—** 768-8800. Thru Jan. 24: *Starman.* Beg. Jan. 25: *Runaway.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*Walking the Edge.* #2—*The Cotton Club.* #3—*That's Dancing.* #4—*Avenging Angel.*

863. **EMERSON-TOWN—** 261-1000. *Micki & Maude.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—*Micki & Maude.* #2—Thru Jan. 24: *Emmanuelle 4.* Beg. Jan. 25: *The Perils of Gwendoline.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*Beverly Hills Cop.* #2—Program unavailable.

867. **FORT LEE-LINWOOD—** 944-6900. #1—*Maria's Lovers.* #2—Thru Jan. 24: *The Flamingo Kid.* Beg. Jan. 25 (tent.): *The Perils of Gwendoline.*

868. **FORT LEE-SHARON—** 224-0202. *Micki & Maude.*

873. **OAKLAND-TWIN—** 337-4478. #1—*2010.* #2—*Maria's Lovers.*

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—Thru Jan. 24: *Surf II: The Nerds Strike Back.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24: *Starman.* Beg. Jan. 25: *2010.*

875. **PARAMUS-BERGEN MALL—** 845-4449. Thru Jan. 24: *Protocol.* Beg. Jan. 25: *The Falcon and the Snowman.*

876. **PARAMUS-CINEMA 35—** 845-5070. *The River.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*Beverly Hills Cop.* #2—*That's Dancing.* #3—*The Cotton Club; Pinocchio.* #4—*The Flamingo Kid.* #5—*The Flamingo Kid.* #6—*Starman.* #7—*The Killing Fields.* #8—*Johnny Dangerously.* #9—*Beverly Hills Cop.* #10—*A Passage to India.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*Avenging Angel.* #2—Thru Jan. 24: *Walking the Edge.* Beg. Jan. 25: *Superstition.* #3—*2010.*

880. **RAMSEY-CINEMA—** 825-2090. *That's Dancing.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. Thru Jan. 24: *Falling in Love.* Beg. Jan. 25: *City Heat.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*Protocol.* #4—*Maria's Lovers.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Jan. 21-24: *Moulin Rouge.* Jan. 25-27: *From Here to Eternity.*

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 24: *Falling in Love.* Beg. Jan. 25: *City Heat.* #2—Thru Jan. 24: *Starman.* Beg. Jan. 25: *The Perils of Gwendoline.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—Thru Jan. 24: *Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 24: *Micki & Maude.* #3—Thru Jan. 24: *Surf II: The Nerds Strike Back.*

887. **TENAFLY-BERGEN—** 567-0004. *That's Dancing.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Thru Jan. 24: *The River.*

889. **WESTWOOD-PASCACK—** 664-3200. *Maria's Lovers.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★	**New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 86, 416, 535, 720, 792

AVENGING ANGEL—(1 hr. 33 min., '85) In this sequel to *Angel,* the heroine, once a teenage prostitute and now studying pre-law in college, returns to the streets of Hollywood to avenge the murder of her guardian. With Betsy Russell, Rory Calhoun, Robert F. Lyons, Susan Tyrrell, Ossie Davis. Dir. Robert Vincent O'Neil. R. 37, 83, 97, 99, 100, 109, 111, 118, 202, 205, 210, 212, 225, 237, 306, 401, 407, 410, 412, 422, 426, 439, 447, 448, 518, 523, 531, 533, 541, 567, 573, 601, 616, 627, 632, 635, 642, 648, 655, 710, 714, 717, 728, 733, 744, 759, 777, 784, 790, 801, 804, 806, 811, 825, 846, 851, 862, 879

BARRY MC KENZIE HOLDS HIS OWN—(1 hr. 33 min., '84) A comedy about a bunch of Australians in Europe who end up in Transylvania while trying to get home. With Barry Crocker, Donald Pleasence, and Barry Humphries as Edna Everage. Written by Humphries and Bruce Beresford; dir. Beresford. 57

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 118, 201, 205, 210, 223, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 62

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 62

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90

CHAMBRE 666—(45 min., '82) In various languages with Eng. subtitles. Director Wim Wenders conducts several interviews with international filmmakers (including Jean-Luc Godard, Rainer Werner Fassbinder, Werner Herzog, Steven Spielberg, and Michelangelo Antonioni) about the future of cinema, all in room 666 of the Hotel Martinez during the 1982 Cannes Film Festival. 2

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 533, 625, 723

CITY HEAT—(1 hr. 34 min., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting.* It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 32, 118, 228, 231, 305, 416, 424, 436, 504, 512, 519, 530, 535, 547, 561, 567, 609, 616, 639, 644, 645, 651, 660, 666, 668, 712, 724, 732, 789, 874, 882, 885

THE COTTON CLUB—(2 hr. 1 min., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 33, 80, 92, 104, 114, 118, 223, 236, 304, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 625, 643, 658, 664, 668, 705, 711, 714, 716, 717, 745, 791, 805, 807, 810, 827, 849, 858, 862, 878

DUNE—(2 hr. 20 min., '84) Oh, God. Nothing in David Lynch's gigantic adaptation of Frank Herbert's popular science-fiction novel seems to work—not the plot, which is indecipherable, nor the sets, which are dark and gloomy, nor the $1-million sandworms, which are large, combine phallic and vaginal elements in their construction, but merely plunge in and out of the sand. Lynch has his characteristic obsessions—a love for oozy pullulating matter, obscene births and bizarre deaths, little stinging things that come at you through the air. He remains the poet of discomfort and physical dismay, the high priest of industrial detritus for whom the perversion of the organic is a fact both to be feared and shamefully admired. The movie is often original, but the innovations have no dramatic meaning. Kenneth McMillan is extremely funny as the floating Baron Harkonnen, who has the worst skin in the galaxy, but most of the other actors are stifled. The story has something to do with precious spice that everyone wants and a (seemingly) neo-fascist cult that saves the universe. With Kyle McLachlan, Sean Young, and many, many others. (Jan. 14, 1985) PG-13. 23, 32, 36, 848

FALASHA—EXILE OF THE BLACK JEWS—(1 hr. 20 min., '84) A Canadian documentary about the ongoing persecution of black Jews in Ethiopia; the film was a catalyst for Israeli rescue efforts. Dir. Simcha Jacobovici. 2

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) The true story of two affluent American youths who sold U.S. state secrets to the Russians and were captured by the CIA and FBI. Based on the book by Robert Lindsey. With Timothy Hutton, Sean Penn, Pat Hingle, Lori Singer. Dir. John Schlesinger. R. 20, 24, 36, 60, 500, 561, 567, 616, 745, 782, 875

FANDANGO—(1 hr. 31 min., '85) In 1971, five fraternity brothers go on a fling across Texas and Oklahoma the weekend before their graduation. With Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, and Brian Cesak. Written and directed by Kevin Reynolds. PG. 70

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls *in bikinis, its nerdy, giggling boys, its summer-long* gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 37, 54, 78, 93, 109, 206, 234, 306, 401, 407, 413, 420, 439, 512, 519, 523, 541, 557, 561, 566, 602, 625, 633, 651, 662, 710, 711, 715, 719, 730, 754, 772, 775, 783, 791, 795, 803, 827, 867, 878, 883

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

L'HOMME BLESSE—(1 hr. 50 min., '84) In French, Eng. subtitles. The coming-of-age drama of an eighteen-year-old boy who falls in love with an older man one summer in provincial France. With Jean-Hughes Anglade, Roland Bertin, Vittorio Mezzogiorno, Liza Kreuzer. Dir. Patrice Chéreau. 6

THE INHERITORS—(1 hr. 29 min., '83) In German, Eng. subtitles. Reviewed in this issue. 88

JOHNNY DANGEROUSLY—(1 hr. 28 min., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 32, 102, 109, 206, 225, 307, 401, 403, 407, 418, 528, 536, 541, 566, 601, 604, 617, 637, 650, 710, 714, 717, 727, 732, 747, 773, 781, 805, 830, 857, 878

KADDISH—(1 hr. 33 min., '85) Reviewed in this issue. 20

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, *unbeknownst to Schanberg, survives* in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 48, 92, 561, 567, 878

A LOVE IN GERMANY—(1 hr. 50 min., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, *Andrzej Wajda, trying to suggest that the woman* is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86

MAN OF FLOWERS—(1 hr. 31 min., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

MARIA'S LOVERS—(1 hr. 43 min., '85) After World War II, a soldier returns to his home in Pennsylvania and finds that the woman he loves has grown and changed. With Nastassja Kinski, John Savage, Robert Mitchum, Keith Carradine, Vincent Spano. Dir. Andrei Konchalovsky. 16, 41, 70, 97, 109, 201, 206, 210, 212, 213, 307, 401, 403, 418, 422, 427, 512, 526, 536, 541, 566, 601, 625, 629, 702, 709, 714, 719, 747, 755, 774, 780, 782, 806, 819, 827, 830, 852, 857, 867, 873, 883, 889

MASS APPEAL—(1 hr. 39 min., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 58

MICKI & MAUDE—(1 hr. 57 min., '84) Playwright Jonathan Reynolds wrote the script of this Blake Edwards farce, and some of the lines are brighter than usual for an Edwards movie, but Edwards's half-creepy attitudes come through anyway. The hero, Rob Salinger (Dudley Moore), wants to have a baby more than anything in the world, but his wife, Micki (Ann Reinking), a successful lawyer, doesn't have the time. Rob falls in love with Maude (Amy Irving), a beautiful young cellist, and suddenly both women are pregnant. Rob races back and forth between the two women, lying to both. That he behaves like a snake is an acceptable comic convention. That the filmmakers make all sorts of excuses for him (he didn't *mean* to cause anyone any harm) is, on the other hand, rather pathetic. The movie reaches its climax in a deftly played and directed but grossly conceived scene in which (of course) both women have their babies at once. Moore gives his best performance in years, Irving is magnetically sexy, but Ann Reinking is stiffly great-ladyish just when she's supposed to be a good sport. The movie is a lot like a soon-to-be-cancelled TV sitcom, and the mechanically farcical nature of the material wears one down. (Jan. 14, 1985) PG-13. 11, 24, 38, 60, 118, 206, 211, 212, 234, 300, 403, 412, 420, 423, 512, 521, 526, 533, 541, 550, 559, 567, 602, 617, 629, 632, 635, 640, 642, 653, 658, 702, 705, 711, 717, 745, 774, 778, 779, 782, 806, 818, 828, 854, 863, 864, 868, 886

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 72, 85

1984—(2 hr. 3 min., '84) A new film adaptation of George Orwell's popular 1949 novel—a vision of the future set in a year which is now the past—about one man's struggle against a nightmarish totalitarian government and its ubiquitous leader, Big Brother. With John Hurt, Richard Burton, Suzanna Hamilton, Cyril Cusack. Written for the screen and directed by Michael Radford. R. 61, 71

PARIS, TEXAS—*(2 hr. 30 min., '84) A fiasco.* America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, *a large social picture comes into focus.* Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 562, 567, 616, 708, 774, 782, 794, 795, 878

THE PERILS OF GWENDOLINE—(1 hr. 28 min., '84) An erotic adventure based on John Willie's comic strip, "The Adventures of Gwendoline." With Tawny Kitaen and Brent Huff. Dir. Just Jaeckin. R. 41, 46, 97, 100, 109, 201, 206, 210, 304, 307, 401, 413, 420, 439, 500, 512, 526, 533, 536, 541, 545, 573, 604, 625, 648, 702, 710, 711, 716, 731, 745, 747, 774, 790, 805, 813, 817, 822, 825, 857, 864, 867, 885

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been *blinded in the World War. In an unconnected sub*plot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 47

THE PLAGUE DOGS—(1 hr. 26 min., '83) An animated feature about two dogs who escape from a laboratory for animal experimentation. Based on the novel by Richard Adams, and directed by Martin Rosen, whose first collaboration was *Watership Down*. With the voices of John Hurt, James Bolan, and Christopher Benjamin. PG. 2

PROTOCOL—(1 hr. 36 min., '84) Goldie Hawn, a sweet little Washington cocktail waitress, dumb but honest, becomes an overnight celebrity when she saves a Middle Eastern potentate from an assassin. Hoping to cut a deal, the President's slimy aides dangle Goldie *before His Majesty. This satirical comedy* starts well, with neat parodies of diplomatic hypocrisies and media drivel, but it quickly becomes gross and self-important. By the end, Goldie Hawn is making cow eyes at Thomas Jefferson's statue and lecturing the Senate on the Declaration of Independence. She's become Frank Capra's Mr. Deeds and Mr. Smith rolled into one. The movie means to be some sort of populist affirmation, but the only thing it affirms is star power run wild. With Chris Sarandon. Written by Buck Henry. Dir. Herbert Ross. (Jan. 7, 1985) PG. 9, 32, 70, 234, 403, 407, 420, 511, 528, 541, 554, 558, 601, 616, 625, 648, 663, 708, 745, 789, 794, 798, 807, 817, 858, 875, 883

REPO MAN—(1 hr. 32 min., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 5

THE RIVER—(2 hr. 2 min., '84) A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. With Mel Gibson, Sissy Spacek, Scott Glenn, Shane Bailey, Becky Jo Lynch. Dir. Mark Rydell. PG-13. 16, 32, 58, 92, 236, 407, 414, 422, 428, 450, 529, 531, 543, 554, 603, 616, 635, 640, 649, 653, 663, 700, 714, 716, 732, 735, 745, 773, 781, 796, 800, 807, 821, 846, 876, 888

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 82, 90, 511, 528

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 35, 60, 97, 105, 118, 213, 228, 234, 303, 410, 422, 442, 443, 504, 511, 528, 536, 547, 567, 616, 621, 639, 644, 645, 650, 660, 666, 702, 708, 712, 795, 813, 857, 861, 874, 878, 885

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

THAT'S DANCING!—(1 hr. 45 min., '85) A compilation of memorable dance sequences from throughout the history of film, introduced by Gene Kelly, Ray Bolger, Liza Minnelli, Sammy Davis Jr., Mikhail Baryshnikov. Dir. Jack Haley Jr. G. 20, 44, 74, 93, 113, 118, 201, 205, 210, 211, 225, 308, 402, 414, 419, 448, 518, 528, 543, 551, 558, 559, 567, 606, 616, 628, 634, 640, 658, 663, 664, 667, 700, 714, 721, 722, 730, 735, 748, 755, 777, 784, 793, 794, 803, 807, 819, 821, 825, 841, 862, 878, 880, 887

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

2010—(1 hr. 56 min., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 231, 447, 531, 567, 612, 616, 638, 643, 660, 666, 756, 793, 809, 840, 873, 874, 879

Revivals

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1 hr. 29 min., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python (Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin). Dir. Ian MacNaughton. 95

THE BINGO LONG TRAVELING ALL-STARS AND MOTOR KINGS—(1 hr. 50 min., '76) In the late thirties, a star pitcher and catcher (Billy Dee Williams and James Earl Jones) decide to go it on their own and form a barnstorming team. What's captivating here is the acting: There isn't a loser in the entire cast. Dir. John Badham. 95

DEAR SUMMER SISTER—(1 hr. 36 min., '72) In Japanese, Eng. subtitles. A Tokyo teenager searches on the island of Okinawa for a half-brother she has never met; her investigation broadens into a discussion of incest, the guilt of war survivors, and the domination of Okinawa by Japan. Dir. Nagisa Oshima. 2

FREAKS—(1 hr. 4 min., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. 39

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 13, 39

LOLITA—(2 hr. 31 min., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 39

MURMUR OF THE HEART—(1 hr. 58 min., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper-middle-class French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Léa Massari. 95

NIGHT OF THE LIVING DEAD—(1 hr. 30 min., '68) A low-budget bloodletting shot in the countryside around Pittsburgh, this film made the reputation of director George Romero. A band of survivors fights off hordes of slow-moving ghouls who multiply in the night. Despite low production values and lots of non-acting, the film is effectively chilling, and definitely not for the squeamish. With Judith O'Dea, Russell Streiner, Duane Jones and Karl Hardman. 39

NINOTCHKA—(1 hr. 50 min., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting and even a match for the diamond-hard Ina Claire. With Melvyn Douglas, who is a bit too low-key but very nice. Dir. Ernst Lubitsch. 10

PINOCCHIO—(1 hr. 28 min., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 42, 97, 114, 118, 410, 413, 511, 528, 541, 567, 616, 643, 717, 752, 805, 807, 822, 825, 878

RASHOMON—(1 hr. 30 min., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. 95

RED RIVER—(2 hr. 5 min., '48) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. 10

RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 10

SHOW BOAT (1936)—(1 hr. 50 min.) The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winninger's Captain Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class but Allan Jones both looks and sounds as if he's being pressed between heavy glass plates. 89

SWING TIME—(1 hr. 43 min., '36) Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic "Bojangles of Harlem" number. With Victor Moore and Eric Blore. Dir. George Stevens. 89

THRONE OF BLOOD—(1 hr. 50 min., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 39

WISE BLOOD—(1 hr. 48 min., '79) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. 96

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 39

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Broadway

Previews and Openings

Monday, January 21

HARRIGAN 'N HART—Mark Hamill, Harry Groener, and Christine Ebersole star in a musical by Michael Stewart, with music by Max Showalter and lyrics by Peter Walker, plus songs of the period by Edward Harrigan and David Braham, set in New York 1871 to 1888; directed by Joe Layton. Story focuses on the team of Edward Harrigan and Tony Hart, whose innovative use of music and dance in their plays and sketches of the late 19th century made them the originators of musical comedy as we know it today. Previewing now prior to a 1/31 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Longacre Theater,** 220 W. 48th (239-6200). 2 hr., 20 min. Credit cards.

Tuesday, January 29

PATTI LA BELLE—The Queen of Rock 'n' Soul returns to Broadway with a wide selection of her repertory, plus many new acquisitions. Tues.-Thurs. at 8, $25, Fri. at 7 & 10:30, Sat. at 8, & Sun. at 3 & 7, $30; 1/29-2/10. **Gershwin Theater,** 222 W. 51 St. (944-9300). 2 hr. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. ● IRLS

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome dancers, imaginative lighting, effervescent direction. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hr., 45 min. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DANCING IN THE END-ZONE—Pat Carroll, Laurence Luckinbill, Dorothy Lyman, and Matt Salinger star in Bill C. Davis's play which takes place at a midwestern university town and concerns a struggle for power over a football player by his mother, his coach, and the woman hired to tutor him; directed by Melvin Bernhardt. Mon-Sat. at 8, Sat. at 2, $29.50; Wed. at 2, $28.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). All major credit cards. 2 hr.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Jim Piddock in a revival of the 1933 Noël Coward comedy about a *ménage à trois* featuring Helena Carroll, Louise Troy, Holly Barron, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs at 8, Sat. at 2, Sun at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 1/27. **Circle in the Square,** 50th St. West of Broadway (581-0720). 2 hr., 20 min. All major credit cards.

DOUG HENNING'S WORLD OF MAGIC—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Miracle Levitation Vanish,* in addition to his classic feats, plus the 450-pound tiger. Also appearing are Debby Henning and the Magical Dancers. Wed.-Sat. at 7:30; Wed., Sat. & Sun. at 2; Sun. at 7; $30-$35. **Lunt-Fontanne Theatre,** 205 W. 46th St. (575-9200). 2 hr., 10 min. All major credit cards. IRLS

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr., 45 min. All major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hr., 15 min. ● ● IRLS

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3;$20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hr. All major credit cards. IRLS

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With John Rubinstein, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! And a second visit confirms the excellence. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hr., 15 min. IRLS

THE KING AND I—Yul Brynner stars in his "farewell appearance" as the King in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh. As everyone knows, it's based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, and Kathy Lee Brynner as the lead royal dancer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway Theatre,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hr., 30 min. All major credit cards. ● IRLS

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● IRLS

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. IRLS

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, and Henry Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast. It's about the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskof,** 200 W. 45th (869-0550). 2 hr., 40 min. All major credit cards. ● IRLS

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Harvey Fierstein and Court Miller in the roles they originated years ago. Philip Astor and Peter Ratray relieve them at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors; with Donna Murphy, Diana Szlosberg, Roo Brown, Tonya Pinkins, Alaina Reed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5:30; $22-$25. **Top of the Gate**, 160 Bleecker (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett**, 410 W. 42nd (594-2826).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, stars Henderson Forsythe and Lenka Peterson, with Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $7.50; from 1/29. **Lamb's Theatre**, 130 W. 44th St. (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a composer's life, and how it's changed by two runaway teenagers who invade her world; with John Procaccino, Scott DeFreitas, Ward Sacton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson**, 425 Lafayette (598-7150).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq. Downtown**, 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre**, 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50. **Norman Thomas Theater**, 111 E. 33rd St. (689-7610).

GOODBYE ROME—Paul Eremco's play concerns a love affair between an Italian student of architecture and a modern American woman; directed by Viktor Allen. With Sergio Bertolli, Leonard Donado, Shelley Fine, Caroline Gibbes, and Andre Romanoff. Tues.-Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7:30, Wed. at 3;$12 & $16; from 1/17. **Nat Horne Theatre**, 440 W. 42nd St. (718-236-6859).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16. **Theatre Off Park**, 28 E. 35th St. (679-6283).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, Philip Hoffman, James Rebhorn, Tom Robbins, and Pippa Scott. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater**, 121 Christopher St. (924-8782). ●

JOE EGG—Jim Dale and Stockard Channing star in the Roundabout Theatre Company production of Peter Nichols's drama originally titled *A Day in the Death of Joe Egg*, about a couple and their wheelchair-bound child; directed by Arvin Brown. With Joanna Gleason, Gary Waldhorn, Margaret Hilton, Tenney Walsch. The play is awesomely and gladsomely good, and far better than anything you can find on Broadway today. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26. **Haft**, 227 W. 27th (420-1883).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th St. (307-5452).

A KURT WEILL CABARET —Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30 & Sun. at 3 p.m.; $19-$25. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

MODERN ROMANCE—F. LaTour's comedy for romantic yuppies, directed by Bernard Barrow; with Jim Desmond, Alix Elias, John Fleming, Mark Hofmaier, David B. Hunt, Joseph Ragno, and Geoffrey Wade. Previews 1/23-2/5; $6. From 2/6, Wed.-Sat. at 8, mats. Sat. & Sun. at 3; $15-$18. **No Smoking Playhouse**, 354 W. 45th St. (247-5472).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

OUTSIDE WACO—Patricia Browning Griffith's domestic comedy involving three sisters in a South Central Texas town; directed by June Rovenger. With Elizabeth Berridge, Susan Mansur, Kate Skinner, and Edward Power. 1/30-2/24. **Hudson Guild**, 441 W. 26th St. (760-9810).

PACIFIC OVERTURES—Revival of the Broadway play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade**, Bdway at 76th (239-6200).

PRIVATE SCENES—Joel Homer's play focusing on sexual and emotional politics between a man and a woman; directed by Maggie Harrer; featuring Donna Snow, Michael French. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $16-$18; thru 1/27. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold, and Alexander Sirotin. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater**, 123 E. 55th St. (755-2231).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh. With Jeree Palmer, Ty Stephens, Bernice McKenzie, and Ludie Jones; dancing includes the jitterbug, ballet, jazz, cakewalk, and tap. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate**, Thompson & Bleecker Sts. (475-5120).

STREETHEAT—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret Theater**, 254 W. 54th St. (581-2243).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics, from nightclubs to films; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $15-$20. **Minetta Lane**, 18 Minetta Lane (420-8000).

TRACERS—Vietnam Veterans Ensemble Theatre Company's production, written and performed by the veterans. Eight men step back in memory to capture their memories; directed by John DiFusco. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$15; thru 2/3. **Public/Susan Stein Shiva**, 425 Lafayette (598-7150).

WHAT'S WRONG WITH THIS PICTURE?—Donald Margulies's comedy about Mort and his teenage son and the return of Mort's dead wife; directed by Claudia Weill. With Bob Dishy, Evan Handler, Madeline Kahn, Marcia Jean Kurtz, Salem Ludwig, and Florence Stanley. From 1/29. **Manhattan Theatre Club Downstage**, 321 E. 73rd St. (472-0600).

Theater Companies

AMERICAN SHAKESPEARE REPERTORY—*The Taming of the Shrew*, in repertory with Marlowe's *Edward II* and *The Jew of Malta*. Thurs.-Sat. at 8, Sun. at 3; $7.50; thru 2/10. **Theater 22**, 54 W. 22nd St. (279-9321).

APPLE CORPS THEATRE—*Poet in Person*, a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allen Poe. Sat. & Sun. at 8, thru 2/11. Ira Levin's *Dr. Cook's Garden*, a suspense melodrama directed by William MacDuff. Wed.-Sat. at 8, Sun at 3; $8; 1/23-2/17. **Apple Corps Theatre**, 336 W. 20th St. (929-295).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Patrick Meyers's play, *Dysan*, directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; thru 2/17. **Theater**, 99 Seventh Ave. So. (924-7100).

CITY STAGE CO.—Aeschylus' *Agamemnon/Iphigenia* is concerned with the fall of the House of Atreus and plays in repertory with *Elektra/Orestes*, by Aeschylus, Sophocles, and Euripides, which has to do with the second generation of the House of Atreus; both directed by Christopher Martin. Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10. **City Stage Company Theater**, 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—A revival of *Jacques Brel Is Alive and Well and Living in Paris*, with music by Jacques Brel and additional material by Eric Blau and Mort Shuman; with Louise Edeiken, Jan Horvath, Richard Hilton, and J. C. Sheets; directed by Stephen Bonnell. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/27. **ELT**, 103rd and the Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues.Fri. & Sat. at 8:30 & 10:30; $10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms*, three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy*, comedy about a young man on the make who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12; Sat. at 8, Sun. at 2 & 7, $25; from 2/2. **Jewish Repertory Theatre**, 344 E. 14th St. (279-4200).

LA MAMA ANNEX—Ping Chong's *Nuit Blanche*, a series of mixed/media vignettes. Wed.-Sun. at 7:30, Sat. at 3:30; $12; thru 2/3. Kenny Fries's *A Human Equation*, triangle drama about love and passion on Manhattan, Long Island, and Nantucket. Tues.-Sun. at 7:30; $8; thru 2/1. The Roy Hart Theatre experimental version of Ruggiero Leoncavallo's *Pagliacci*, a tale of love and jealousy. Thurs.-Sun. at 7:30; $8; 1/31-2/24. **La Mama Annex**, 74A East Fourth St. (475-7710).

MANHATTAN PUNCH LINE—First annual Festival of One-Act Comedies, featuring eight plays in two evenings in repertory. Evening A: Nina Shangold's *Women and Shoes;* Trish Johnson's *The Art of Self Defense;* Mark D. Kaufmann's *Backbone of America*. 1/30; 2/2, 8, 9, 14, 15 at 8; 2/3 at 3. Evening B: Richard Gott's *Falsies;* Fredric Sirasky's *Mongolian Idiot*; Howard Korder's *Life on Earth*; Laurence Klavan's *Sleeping Beauty*. 1/24, 25, 26, 31; 2/1, 6, 7, 13, 16 at 8; 1/27; 2/10, 17 at 3; $8. **Judith Anderson**, 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—Don Scardino, Terri Klausner, Cass Morgan, Charlaine Woodard star in *Hang on to the Good Times*, revue featuring songs from the musicals of Cryer and Ford; directed by Richard Maltby Jr. 1/22-2/24. **Space at City Center**, 131 W. 55th (944-9300).

MEAT AND POTATOES COMPANY—Henrik Ibsen's *A Doll's House*, about Nora, a woman who is driven to seek a life of independence when her "perfect" marriage is revealed as a sham. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/10. **Alvina Krause Theatre**, 306 W. 38th St. (564-3293).

MIRROR REPERTORY COMPANY—Geraldine Page stars in Jean Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency, and directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. From 1/23. **Theatre at St. Peter's Church/Citicorp**, 54th St. and Lexington Ave. (223-6440).

NATIONAL SHAKESPEARE CONSERVATORY—A. R. Gurney's *The Problem* and *The Golden Fleece*, and Robert Pine's *Landscape With Waitress*; directed by Andrew Jantzer, with Michael Farina, Patricia Powers, and Howard Rodgers. 1/23-26 at 8; $6. **NSC Theater**, 591 Broadway (581-3361).

NEIGHBORHOOD GROUP THEATRE—Rick Cluchey's *The Cage*, a prison drama written while the author was in jail, now produced with an all female cast; directed by William Hayes. Wed.-Sat. at 8, Sun. at 2:30; thru 2/1. **T.N.G.**, 420 W. 42nd (279-4200).

NEW FEDERAL THEATRE—Albert Bermel's dark comedy *Thrombo*, about the Dark Continent; directed by Leonardo Shapiro. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 2/3. **Henry Street Settlement**, 466 Grand St. (598-0400).

PLAYWRIGHTS HORIZONS—*Life and Limb*, a dark comedy by Keith Reddin about one man's return home from the Korean war; directed by Thomas Babe. Thru 2/3. **Playwrights Horizons**, 416 W. 42nd St. (279-4200).

PRESENT COMPANY—A revival of *Table Manners*, the first in Alan Ayckbourn's trilogy *The Norman Conquests*, a play about Norman who attempts to seduce every woman he meets; directed by Philip Jostrom. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; thru 1/27. **Sargent Theatre**, 314 W. 54th St.(279-4200).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Thurs.-Sun. at 8; $6. **Prometheus Theater**, 239 East Fifth St. (477-8689).

PUERTO RICAN TRAVELING THEATRE—American premiere in English of Emilio Carballido's *Orinoco*, starring Miriam Colon and Ivonne Coll; directed by Vincente Castro. Performances in Spanish are given on weekends with the same cast. Wed.-Fri. at 7:30, Sat. & Sun. at 2:30 & 7:30; $10; thru 2/17. **PRTT**, 304 W. 47th St. (354-1293).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times. $8-$10; thru Feb. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment*, a mystery set in the South dealing with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder*, Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Nicholas Wright's *The Crimes of Vautrin*, a sinister drama of corrupted passions based on a Balzac story; directed by Carol Corwen. Thurs. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; 2/1-24. **Soho Rep**, 401 E. 29th St. (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*, directed by Bari Seth Brown; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line*, directed by Vince Scott; Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party*, a musical comedy revue. Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater**, 15 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the "Wells,"* a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment

ALL SOUL'S DAY— Cate Ryan's play deals with a young woman confronting breast cancer; directed by Ben Janney. With Margaret Richie, Jeanne Cullen. Thurs.-Sat. at 7:30, Sun. at 4; $8; 1/24-2/17. **18th St. Playhouse**, 145 W. 18th St. (242-9249).

CHAOS AND HARD TIMES—John Tuturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders who have moved into his mother's house; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $8; from 2/7 (official opening is 2/10 at 3 p.m.). **American Kaleidoscope**, 5 W. 63rd (724-3080).

CHARLEY BACON AND HIS FAMILY—Arthur Giron's comedy portraying a man searching to find a family and a life that's worth living; directed by Donald Marcus, and starring Jonathan Hadary in the title role. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; from 1/24. **Ark**, 131 Spring St. (226-7682).

DOUBLE BILL—*The Queen's in the Kitchen* and *Intensity Jane in New York*, two one-person comedies about Elizabeth II and a Texas ol' girl, both by and with Roselee Blooston. Sun. at 7:30; $8; thru 2/3. **New Vic**, 219 Second Ave. (869-3478).

DOWNRIVER—Musical based on Mark Twain's social satire, with book by Jeff Tambornino, music and lyrics by John Braden, directed by Michael Maurer. Wed.-Sun. at 8, Sat. at 2:30; $6; thru 1/27. **Musical Theatre Works**, 133 Second Ave. (677-0040).

GOODBYE CHARLIE—A revival of George Axelrod's comedy about reincarnation; directed by Sam Ashkenazi. Mondays at 6 & 8:30; 2/4-25; $6. **Westside Arts**, 407 W. 43rd St. (279-4200).

IMPACT—Juan Shamsul Alam's drama of terror and rape; directed by George Ferencz; with Shawn Elliott, Tim Van Pelt, and Cordelia Gonzalez. Wed.-Sun. at 8, Sat. & Sun. at 3; $10; from 1/30. **INTAR**, 420 W. 42nd St. (695-6134).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Bitts, Kristine Neilsen, Becky Borcson, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed.-Sat. at 9. **The Ballroom**, 253 W. 28th St. (244-3005).

IT'S MY PARTY—A musical comedy revue with a '60s flavor, written and conceived by Natalia Gervais; directed by Rick Dawn; with the author, Marty Fink, Charles Cotugno, and Bobby Reed in the cast. Fri. at 11 p.m., thru 2/8; $5. **Thirteenth Street Theater**, 50 W. 13th St. (675-6677).

LEFT & RIGHT—Joseph Millett's comedy details the trials and tribulations of a summer stock company both on and backstage. Mon. & Tues. at 8; $6; thru 2/5. **Courtyard Playhouse**, 39 Grove St. (279-4200).

LOSING TRACKS—Peter Kenvyn's play is a British farce about a radio station's owner who tries to save his property from financial doom by disguising himself as several different D.J.'s; with Scott Sears, Edie Avioli, Felice Fallon, Lisa Cooperman, Susan Stover, and Marlynn Dutra; directed by Peter Craze. Wed.-Sat. at 8, Sun. at 3; $7.50 & $10; thru 1/27. **American Renaissance Theatre**, 112 Charlton St. (397-0172).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26. **Theater in Action**, 430 W. 14th St. (873-5987).

MONEY NOTES—A musical about singers and their struggles on Broadway by Rob Larocco and Larry Pellegrini; directed by Scott Newborn. Wed.-Sun. at 8; $8; from 1/30. **Baldwin Theatre**, 160 W. 74th St. (799-8190).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; thru 2/11. **Ensemble Studio Theatre**, 549 W. 52nd St. (580-9548).

SHORT CHANGE—Geoffrey Gordon's comedy about four people, sharing an apartment, who discover each other's abilities, liabilities, and limits; directed by Joshua Astrachan. Thurs.-Mon. at 8, mats. 1/26 at 3; thru 1/27; $8. **TOMI Terrace Theatre**, 23 W. 73rd St. (866-2821).

SWING IT!—A thirties musical revue, conceived and directed by James B. Nicola. Fri. & Sat. at 11 p.m.; $6. Presented by the Medicine Show Theatre Ensemble. **Theatre**, 6 W. 18th St. (255-4991).

THE TEMPTATION—Gretel Cummings stars in Belgian playwright Hugo Claus's play for one woman about a cloistered nun who has regular dialogues with God and saints; directed by David Willinger. Thurs.-Sun. at 8; $5 & $6; 1/31-2/24. **The Cubiculo**, 414 W. 51st St. (265-2138).

THERESE RAQUIN—Emile Zola's story, presented in a new translation by Stephen Willems who has also directed the revival, is a drama of psychological revenge. With John Seidman, Marcus Smythe, Brenda Forbes (in the title role), and Richard Merrell. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 2/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

VESTIGIAL PARTS—Paul Enger's play, directed by Bill Cosgriff, presented by the Vortex Theater Company. Thurs.-Sat. at 8, Sun. at 3; $6; thru 1/27. **Noël Coward Theater**, 164 11th Ave. (206-1764).

NEW YORK TICKET SERVICE

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92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, January 21

JUILLIARD STRING QUARTET, with violist Walter Trampler. Mozart's Quintets in c, K. 406; in D, K. 593; in g, K. 516. Carnegie Hall at 8. $8-$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists. Bach's Trio Sonata in G; Beethoven's Octet in E-flat for Winds; Liszt's Sonata for Violin and Piano; Schubert's Trio in B-flat. Alice Tully Hall at 7:30. $15.

THE NEW YORK QUINTET, with the Algonquin String Quartet, Richard Fletcher conductor. Works by Mizelle, Benyon, Farberman (world premiere), Cionek (world premiere), Lewis. Merkin Concert Hall at 8. $8.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; violinist Nadja Salerno-Sonnenberg. Vivaldi's Concerto for Strings in A; Haydn's Symphony No. 45, "Farewell"; Bach's Violin Concerto in E; Mozart's Violin Concerto, K. 218. Metropolitan Museum at 8. $12.

JAMES RICHMAN, harpsichordist. Bach's Goldberg Variations. Carnegie Recital Hall at 8. $8.

IRON MAIDEN—Radio City Music Hall at 8. Sold out.

SABOR A CABARET: "Canciones a la Vida," with singer Claudia Hommel, pianist Pablo Zinger, Livia Perez director. Songs and piano interludes by Latin American composers and Weill, Bernstein, Gershwin, Sondheim, others. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

FOCUS! "A World in Transition: The New Music, 1945–55." Week-long series at the Juilliard School, 140 W. 65th St. (874-7515, 0465, Mon.–Fri. 9:30–5:30). Tonight, chamber music by Carter, Persichetti, Boulez, Feldman, Messiaen, Ginastera, Copland. At 8; phone for free tickets.

NEW YORK SAXOPHONE QUARTET—Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 8. $8.

AIKO TOYODA, pianist. Works by Bach, Beethoven, Liszt. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GALE LIMANSKY, soprano, with pianist Robert Barrows. Works by Falla, Ginastera, Chapi, Barbieri, Torroba. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

Tuesday, January 22

NATIONAL ORCHESTRA OF NEW YORK, Joseph Silverstein conductor; violinist Miriam Fried. Stravinsky's *Symphony in Three Movements*; Sibelius's Violin Concerto in d, Op. 47; Debussy's *La Mer*. Carnegie Hall at 8. $5-$12.

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; cellist Lorne Munroe, violist Paul Neubauer. Strauss's *Don Quixote*; Beethoven's Symphony No. 5. Avery Fisher Hall at 7:30. $6–$30.

CHAMBER MUSIC SOCIETY—See 1/21.

CHRISTOPHER HEPP, pianist. Works by Loeillet, Chopin, Beethoven, Barber, Ravel. Merkin Concert Hall at 8. $8.

JANOS STARKER, cellist. Bach's Suites for Unaccompanied Cello, Nos. 5, 1, and 6. Metropolitan Museum at 8. $10.

NEW JERSEY PERCUSSION ENSEMBLE, Raymond Des Roches director; Peter Jarvis conductor. Works by Wuorinen, the composer conducting *Ringing Changes*. Symphony Space at 8. $6.

FOCUS! See 1/21. Tonight, chamber music by Wolpe, Maderna, Babbitt, Diamond, Fine, Cowell.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

GERRE AND JUDITH HANCOCK, duo-organists. Music by Merkel, Pasquini, Gigout, Roberts. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, January 23

THE PRAGUE SYMPHONY, Jiri Belohlavek conductor; soprano Magdalena Blahusiakova, tenor Michael Sylvester, baritone Ivan Kusnjer; the Hartt Chamber Singers and the Worcester Festival Chorus. Dvorak's *The Specter's Bride*, a dramatic folk-inspired cantata. Carnegie Hall at 8. $10-$17.50.

Y CHAMBER SYMPHONY, James Galway flutist and conductor. 92nd Street Y at 8. SRO, $10.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist. Barab (premiere), Mozart, Pizzetti, Strauss. Merkin Concert Hall at 8. $6.

RICHARD SUDHALTER AND HIS ALL-STARS, with Dolly Dawn. A Salute to the Swing Era, benefit for the American Composers Orchestra. Carnegie Recital Hall at 9. $50-$125 (799-3434).

AMSTERDAM BAROQUE ORCHESTRA (N.Y. debut), Tom Koopman, harpsichordist-conductor. Bach program, including the harpsichord concertos in A and d. Metropolitan Museum at 8. $15.

FOCUS! See 1/21. Tonight, Contemporary Music Ensemble, Paul Zukofsky conductor. Music by Nono, Cage, Schuman, others. At Alice Tully Hall at 8:30.

IRON MAIDEN—Radio City Music Hall at 8. $17.50.

JENNIFER LANE, mezzo-soprano/**NATHANIEL WATSON,** baritone, with a string quartet and pianist, guitarist, clarinetist, and English-hornist. Works by Carr, Maisel, Peters, Charles Porter, Smaldone. Mannes College, 150 W. 85th St., at 8. Free.

ALICE ARTZT, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EXA LOUISE BROWN, pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOHN COVELLI, pianist. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

WALDO PARK BRASS PLAYERS—"Greatest Hits of the Last 600 Years." Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JUDITH OTTEN, soprano/**JAMES HAMLIN,** trumpeter/**THOMAS TURNER,** composer-pianist. Works of Bach, Handel, D. Scarlatti; world-premieres by Turner, Earnest, and Bond. First Unitarian Church Chapel, Monroe Pl. at Pierrepont St., Brooklyn Heights, at 8. $5.

Thursday, January 24

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; pianist Bella Davidovich. Beethoven's "Coriolan" Overture, and Piano Concerto No. 4; Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 8. $6–$30. Note: open rehearsal of this program, Thurs. only, 9:45 a.m.; $3.

Y CHAMBER SYMPHONY—See 1/23. $15–$20.

BILL CROFUT, singer-banjoist/**BENJAMIN LUXON,** baritone. Folk songs and original music. Merkin Concert Hall at 8. $10.

PAUL NEUBAUER, violist, with Solisti New York, Ransom Wilson conductor. J.C. Bach's Concerto in c; Glazunov's Elegy, Op. 44; Jacob's Concerto No. 2 (N.Y. premiere); Bloch's *Suite Hebraique*; Haydn's Divertimento in D. Alice Tully Hall at 8. $6, $8.

YOUNG UCK KIM, violinist/**PETER SERKIN,** pianist. Mozart's Sonatas K. 403, 376, 454, and Variations in g, K. 360. Metropolitan Museum at 8. $12.

BRADLEY BROOKSHIRE, harpsichordist (N.Y. debut). Music by Bach, C.P.E. Bach, D. Scarlatti. Mr. Brookshire will play the Magnum Opus harpsichord for part of the program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. $8.

SCOTT JACKSON WILEY, classical guitarist, in "A Spanish Evening." Works by Sor, Rodrigo, Falla, Tarrega, Mudarra, Escudero, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

IRON MAIDEN—See 1/23.

FOCUS! See 1/21. Tonight, "A New Generation," music by Juilliard students Kenneth Fuchs, Daren Hagen, Christopher James, Laura Karpman.

"OH, BOY!"—Concert version of Jerome Kern's Princess Theatre musical comedy, conducted by John McGlinn. Singers include Jeanne Lehman, Cris Groenendaal, Paige O'Hara, Michael McGuire, Christopher Hewett, Robert Nichols. Carnegie Recital Hall at 8:30. $20. See also 1/25, 26, 27.

JOAN ELIZABETH MOHRE, mezzo-soprano/**GARY LEDET,** pianist. Works by Respighi, Mendelssohn, Duparc, Ives, Moore. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOANNE FREDIANI, flutist. Lincoln Center Library at 4. Free.

GELMAN LOUMBROZO DUO—Russian music for violin and piano. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

OUTLET, with guest trombonist Roswell Rudd. New compositions and improvisations. Taller Latino Americano, 19 W. 21st St. (255-7155), at 9:30. $5.

Friday, January 25

I MUSICI, with violinist Pina Carmirelli. Works by Corelli, Vivaldi, Locatelli, C.P.E. Bach, Mozart. Carnegie Hall at 8. $8–$15.

NEW YORK PHILHARMONIC—See 1/24. At 2.

MUSIC FROM MARLBORO—Pianist Cecile Licad, violinist Todd Phillips, violist Steven Tenenbom, cellist Peter Wiley. Mozart's Piano Trio in C, K. 548; Beethoven's String Trio in G, Op. 9, No. 1; Dvorak's Piano Quartet in E-flat, Op. 87. Metropolitan Museum at 8. $8.

"OH, BOY!"—See 1/24. Today at 2.

ALARIA CHAMBER ENSEMBLE, with guest flutist Patricia Spencer. Works "on the modern edge of their time," by Castello, Ives; polyphonic works by Renaissance and modern composers; Beethoven's Piano Trio in E-flat, Op. 70, No. 2. St. Joseph's Church, Sixth Ave. and Waverly Pl. (749-4035), at 8. $8.

KEN PERLMAN—Traditional songs, banjo music. Alternative Museum, 17 White St. (966-4444), at 8. $7.

FOCUS! See 1/21. Tonight, the Juilliard Symphony, Arthur Weisberg conductor. Stravinsky's *Symphony in Three Movements*; Schoenberg's *A Survivor From Warsaw*; Porter's Viola Concerto; Fine's *Toccata*. Alice Tully Hall at 8. Free.

MARTIN DE LEON, singer from Argentina, with pianist Emilio Arevalo and bandoneonist Alfredo Pedernera. Tangos, Spanish songs. TOMI's Park Royal Theater, 23 W. 73rd St. (787-3980), at 8. $10.

EAST THIRTEENTH STREET BAND, with Larry Rivers. Swing, be-bebop, and jazz. Cooper Union, Seventh St. and Third Ave. (254-6300), at 8. $5.

SANDRA GOODMAN, mezzo-contralto, with pianist Robert Schwartz. Vaughan Williams, Mahler, Duparc, others. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $5.

JOSEPH PENROD, baritone/**SYLVIA PENROD,** pianist. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

SANDRA GOLDBERG, violinist, with pianist Elizabeth Difelice, bassist Rita Laurence. Bottesini, Leclair, Debussy, Bach. Lincoln Center Library at 4. Free.

ABBEY LINCOLN & MOSEKA CO.—"I Got Thunder." Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 11. $10.

BOBBY ENRIQUEZ, pianist. Jazz at Noon, jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

OSCAR BRAND, folksinger. N.Y.C. Friends of *Clearwater* benefit. Town House on the River, 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $10.

KENNY AND TZIPORA—Original and traditional folk music in Celtic, Gypsy, Hebrew, and other styles. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only), at 9:30. $4.

Saturday, January 26

ORPHEUS, with violinist Nina Beilina. Mozart's Symphony No. 14; Bach's Concerto in E; Mozart's Adagio and Rondo for Violin and Orchestra; Wolf's *Italian Serenade*; Copland's *Appalachian Spring*. Carnegie Hall at 8. $6–$12.50.

NEW YORK PHILHARMONIC—See 1/24.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, Max Rudolf conductor; pianist Mieczyslaw Horszowski. Beethoven's *Contradances*; *Creatures of Prometheus*; *Eroica Variations*; Symphony No. 3. Alice Tully Hall at 3. $9–$13.

GRANDE BANDE, Frederick Renz conductor. "Harpsichords and More Harpsichords." Bradley Brookshire, Elizabeth Farr, Peter Marshall, harpsichordists. Bach concerti for one, two, three, and four harpsichords; concerti grossi by Handel, works by D. Scarlatti arranged for orchestra by Avison, in 1775. Alice Tully Hall at 8. $14.

YALE CHAMBER MUSIC—Instrumentalists play works of Martinu, Henze, Roussel, Brahms. Merkin Concert Hall at 8. $7.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; soprano Marvis Martin, harpsichordist Harriet Wingreen, violinist Hamao Fujiwara, flutist Samuel Baron. Bach's Brandenburg Concerto No. 5; songs by Barber and Berlioz; Beethoven's Symphony No. 2. Metroplitan Museum at 8. $12.

IRIS CHACON, "the Caribbean Queen." Radio City Music Hall at 8. $17.50, $20.

"OH, BOY!"—See 1/24. Today at 2 and 8:30.

SWEET HONEY IN THE ROCK—Gospel, African music, jazz, sung a cappella by the female quintet. Town Hall at 8. $11, $13.50.

MARTIN DE LEON—See 1/25.

FEEDBACK NO. 3—The Downtown Chamber & Opera Players in a mini-festival: "Jazz and Pop Influences on Contemporary Composers." Pianist-conductor Mimi Stern-Wolfe; music by Rudd-Moore, Bonneau, Tanenbaum, Green, Hollister. Also the N.Y. premiere of Davies's "Yellow Cake Revue." Emanu-El Midtown Y, 344 E. 14th St. (673-2207), at 8. $6.

SUNI PAZ, with Martha Siegel, Wendy Blackstone, Jeff Raheb. Folk and contemporary songs of Latin America. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ABBEY LINCOLN—See 1/25.

CAROL DONN TRAINOR, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

SUZANNE FREMON, pianist/**R. MACK MILLER**, *baritone. Works of Bach, Chopin, Dvorak, Mozart, Scarlatti.* Lincoln Center Library at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; clarinetist Stanley Drucker. Leon's *Ascend* (premiere); Weber's Clarinet Concerto No. 1; Debussy's *Premiere Rhapsody*; Tchaikovsky's Symphony No. 5. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (275-5000), at 8:30. $12–$15.

Sunday, January 27

Y CHAMBER SYMPHONY, Alexander Schneider conductor; violinist Jaime Laredo, organist Peter Planyavsky. "Bach and Handel—*The First* 300 Years," series opener. Bach's Brandenburg Concerto No. 4 and Violin Concerto in E; Handel's Concerto Grosso Op. 6, No. 10, and Organ Concerto Op. 7, No. 1. Alice Tully Hall at 3. $16. Pre-concert organ recital by Mr. Planyavsky, at 2.

CLEVELAND QUARTET, with pianist Eugene Istomin. Mozart's Adagio and Fugue in c, K. 546; Beethoven's Quartet in F, "Rasumovsky"; Brahms's Quintet in f, Op. 34. Carnegie Hall at 3. $8–$15.

I NUOVI VIRTUOSI DI ROMA, Angelo Stefanato conductor-violinist. Vivaldi program, including *The Four Seasons*. Avery Fisher Hall at 3. $7–$13.

ARTHUR HAAS, harpsichordist. Works of F. Couperin, Duphly, Bach, Jolas, Hodkinson. Alice Tully Hall at 8. $7.

COLORADO STRING QUARTET—Haydn's String Quartets Op. 9, No. 1; Op. 17, No. 1; Op. 20, No. 1; Op. 33, No. 1. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

CADEK TRIO (N.Y. debut): pianist Bruce Murray, violinist Henry Rubin, cellist John Boles. Works of Haydn, Kirchner, Schubert, Schumann. Merkin Concert Hall at 3. $7.

MUSIC SPECTRUM, Boris Berman director and pianist; with flutist Thomas Nyfenger, trumpeter Robert Nagel, Arthur Weisberg conductor; alto Mira Zakai. Works of Shostakovich, Mahler, Haydn. Merkin Concert Hall at 8. $7.

FLUTE FORCE—Works of Praetorius, Schmitt, Mozart, Vivaldi, Newman, Bozza, Joplin. Carnegie Recital Hall at 5:30. $7.

LAURA FLAX, clarinetist/**CYNTHIA ROSE**, mezzo-soprano/**SARAH ROTHENBERG**, pianist. Works by Debussy, Berg, Spohr, Verdi-Bassi, Tower (N.Y. premiere). Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

"OH, BOY!" See 1/24.

MARTIN DE LEON—See 1/25. Today at 7.

FEEDBACK NO. 4—See 1/26. Today, music by Deak, Hailstork, Bond, Milhaud, and the Davies work.

TRIO! Tenor R. Mack Miller, baritone Richard Christopher, and bass Barry Carl; with pianist Constance V. Mersel. Trios, duets, arias by Mozart, Verdi, Gounod, Offenbach, others. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

JUILLIARD PRE-COLLEGE ORCHESTRA, Ronald Braunstein conductor. Bach's Orchestral Suite No. 3; Dvorak's Violin Concerto in a; Tchaikovsky's Symphony No. 5. Juilliard School Theater, 140 W. 65th St., at 3. Free.

L.I.U. (BROOKLYN CENTER) BIG BAND, Pete Yellin conducting. Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 7. $3.

JO HALAJIAN, reeds/**GREGG BENDIAN**, percussion/**ARA DINKJIAN**, oud/**RICH SOSINSKY**, bass. "NOT Background Music." Alchemical Theater, 324 E. 9th St. (260-5664), at 8. $3

ROBERTA RUST, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

QUEENS SYMPHONY—See 1/26. Today at 3.

JEAN-PIERRE RAMPAL, flutist. Works by Mozart, Moscheles, Feld, Enesco, Bartok. Brooklyn Center for the Performing Arts, Brooklyn College, Whitman Hall (718-434-1900), at 2. $8–$15.

BRONX ARTS ENSEMBLE—The New Baroque Soloists, violinist Elizabeth Overweg. The Bach family. Wave Hill, 675 W. 252nd St. (549-1899), at 3. $7.

OMNI ENSEMBLE—Works by Martinu, Carter, Saylor, and a multimedia electronic improvisation. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., Park Slope, at 7:30. $6.

CONCERTS IN CHURCHES—Nina Miller, mezzo-soprano, with pianist Elizabeth Rodgers. Songs by Falconeri, Hopkinson, Debussy, Gaynor, others. Christ and St. Stephen's, 120 W. 69th St., at 4. $4. . .The Smithson Quartet; Music Before 1800. Haydn and Beethoven quartets. Corpus Christi, 529 W. 121st St., at 3. $7. . .Bach Vespers, with the Bach Choir, Orchestra, soloists, Frederick Grimes conductor; organist Nancianne Parrella. Toccata and Fugue in d; Cantata 73. Holy Trinity Lutheran, C.P.W. at 65th St., at 5. Offering. . .Chamber music, at Madison Avenue Presbyterian, 73rd St., at 4. $5. . .Organist Paul Halley, following candlelight Choral Vespers. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 7. Offering. . .St. Michael's Hall, 225 W. 99th St.: At 3, soprano Shelley Karson, pianist Daniel Beckwith; works by Weill, Schumann, Debussy, Barber; $5. At 7, violinist Raphael Klayman, with pianist Blanca Ugelli; works by Beethoven, Tartini, Veracini, Wieniawski, Paganini, Sarasate; $6.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 1/21 at 8: Verdi's *Otello*, Levine conducting; with Margaret Price (debut), Domingo, Milnes, Gwynne Howell (debut). 1/22 at 8: Berg's *Wozzeck*, Levine conducting; with Behrens, Boesch, Cassilly, Ulfung, Mazura. 1/23 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Malfitano, Bybee, Kraus, Morris, Velis, Laciura, Macurdy. 1/24 at 8: Strauss's *Ariadne auf Naxos*, A. Davis conducting; with Kubiak, Rolandi, Ewing, Alexander. 1/25 at 8: *Otello*; same as 1/21. 1/26 at 2: *Les Contes d'Hoffmann*; same as 1/23 (broadcast on WQXR). 1/26 at 8: *Wozzeck*; same as 1/22.

Other

ARIODANTE, by Handel. Orchestra of St. Luke's, Raymond Leppard conductor. With Tatiana Troyanos, June Anderson, Dimitri Kavrakos, Neil Rosenshein, James Bowman, Erie Mills, Frank Lopardo. Concert version, at Carnegie Hall, 1/27 at 7:30. $35–$50.

MANON, by Massenet. Manhattan Opera Workshop, at Trinity School Theater, 101 W. 91st St. 1/26 at 6:30, 1/29 at 8. $5.

AN OPERA GALA—Selections from *Carmen, La Boheme, La Traviata*, others. Vocal soloists and pianist. IASA, 40 W. 68th St. (724-3200). 1/27 at 2. $1.

GIUDITTA, by Lehar. Bel Canto Opera, at the Joan of Arc School Theater, 154 W. 93rd St.(582-5276). 1/26 at 8; 1/27 at 2:30. $15.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/27: Gilbert and Sullivan's *The Yeomen of the Guard*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

LA BOHEME, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. thru 2/17 at 3. $4.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. 1/22 at 8: *Menuetto, Divertimento From "Le Baiser de la Fee", Seven by Five.* 1/23 at 8: *Concerto Barroco, Antique Epigraphs, Gounod Symphony.* 1/24 at 8: *Agon, In the Night, Gounod Symphony.* 1/25 at 8: *The Four Temperaments, Moves, Brahms/Handel.* 1/26 at 2: *Ballade, Tzigane, Moves, Rejoissance.* 1/26 at 8: *Square Dance, In the Night, Rejoissance.* 1/27 at 1: *Concerto Barocco, Antique Epigraphs, Tzigane, Stravinsky Violin Concerto.* 1/27 at 7: *Menuetto, Divertimento From "Le Baiser de la Fee", Seven by Five, The Four Temperaments.*

Other

AGLAIA—Four nights of new dances, by Boyce, Dharamsey, Nagel, Raines, Rockwell, Sorenson, Spradlin. Middle Collegiate Church, 50 E. 7th St. (857-1409). 1/25, 26 at 8. $6.

ALICE FARLEY & DANCERS—"No Dry Land." At Marymount Manhattan Theater, 221 E. 71st St. (924-0077. 1/23–26 at 8; 1/27 at 4. $5.

DANCE THEATRE OF HARLEM—*Concerto Barocco, Le Corsaire, Othello, Dougla.* Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8744). 1/26 at 8. $9–$13.

GROUPE EMILE DUBOIS, from France. 1/22 at 7:30, 1/26 at 8, 1/27 at 2, *Les Survivants*. 1/23–25 at 8, *Les Aventures d'Ivan Vaffan*. City Center. $10, $25.

LYDIA JOHNSON AND NADINE TRINGALI—Works by each. Cunningham Studio, 55 Bethune St. (924-0077). 1/25, 26 at 9. $5.

PRIX DE LAUSANNE 1985—Young dancers compete for scholarships, in this international event. "New Traditions" opener at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 1/25 at noon, $3–$7.50; 1/26 at 2, $5–$10; 1/27 at 6, $5–$25.

RAJADA FALLS DANCE THEATRE—Four world-premiere evenings. St. Mark's Church, Second Ave. and 10th St. (924-0077). 1/24–27 at 8. $7.

RIVERSIDE DANCE FESTIVAL—Festival Dance Theatre. Solos and duets by 20th-century choreographers, including world and N.Y. premieres. Riverside Church, the Drive at 122nd St. (864-2929). 1/22–25 at 8; 1/26 at 2 and 8; 1/27 at 2. $7.

SERENA DANCE THEATER—Middle Eastern dance past, present, and future, in an "Egyptian Gardens" cabaret setting. Cubiculo, 414 W. 51st St. (265-2138). 1/25 at 8; 1/26 at 3 and 8; 1/27 at 3 and 7. $7.

STEPHEN PETRONIO—Premiere of his "The Sixth Heaven." Bessie Schonberg Theater, 219 W. 19th St. 1/23-26 at 8; 1/27 at 3. $7.

1000 YEARS OF JAZZ—Jazz and tap of the 1920s and '30s, with the "Legends of Jazz" and the "Original Hoofers." Brooklyn Center for the Performing Arts at Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 1/26 at 8. $8–$12.

TELEVISION

Daytime, Jan. 23-25 and 28-29

❷ WCBS
212-975-4321
❹ WNBC
212-664-4444
❺ WNEW
212-535-1000
❼ WABC
212-887-7777
❾ WOR
212-764-7000
⓫ WPIX
212-949-1100
⓭ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Fri/Tubby the Tuba
Tue/An Orphan's Tale
Ⓢ Tue/Jack Frost

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed/Portrait of a Teenage Shoplifter
Thu/National Geographic Special: The Great Whales
Mon/An Orphan's Tale
Ⓢ Wed/Movie: Gregory's Girl
Thu/Faerie Tale Theatre (cc)
Fri/Jack Frost
Mon/Movie: Revenge of the Nerds

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Pink Panther
Ⓢ Thu/Movie: Kavik the Wolf Dog
Tue/Movie: Anna to the Infinite Power

7:30
❺ Fat Albert
⓫ Scooby Doo
Ⓗ Wed/Fraggle Rock
Thu/Emma and Grandpa: Winter
Fri/Movie: Oh, God! Book II
Ⓢ Fri/Righteous Apples
Mon/Movie: Gregory's Girl

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Hank Williams: The Show He Never Gave
Thu/Movie: The Year of Living Dangerously
Tue/Coming Attractions
Ⓢ Wed/Movie: Local Hero
Fri/Movie: Seems Like Old Times

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Mon/Movie: Cold River
Tue/Movie: Hysterical

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Wed–Fri/Fish
Mon, Tue/Happy Days
Ⓢ Mon/Randy Newman at the Odeon
Tue/Paper Chase—The Second Year
Ⓦ Wed/Movie: Silkwood
Thu/Movie: The Onion Field
Fri/Movie: Gorky Park
Mon/Movie: Sudden Impact
Tue/Movie: Beyond Reasonable Doubt

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Wed/Alive and Well
Ⓗ Wed–Fri/Coming Attractions
Mon, Tue/Laverne and Shirley
Fri/Braingames

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
Ⓗ Wed/Movie: Hysterical
Thu/Movie: The Lucky Star
Fri/Movie: Tender Mercies
Mon/Movie: Champions (cc)
Tue/Movie: Oh, God! Book II
Ⓢ Wed/Movie: The Singing Nun
Thu/Movie: The Great Sinner
Fri/Movie: The Real Glory
Mon/Movie: The Yellow Cab Man
Tue/Movie: These Three

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓦ Thu/Movie: The Man Who Loved Women
Mon/Movie: Scarface (1932)
Tue/Movie: The Lords of Discipline

11:15
Ⓦ Wed/Movie: Stroker Ace

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Wed/Elvis: One Night With You
Fri/Coming Attractions
Ⓢ Mon/Movie: The Bridge on the River Kwai
Ⓦ Fri/Movie: The Man With Two Brains

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Thu/Not *Necessarily* the News
Fri/Movie: Zelig
Mon/Braingames
Tue/Movie: The Year of Living Dangerously
Ⓢ Wed/Movie: Blue Skies Again
Thu/Movie: Kipperbang
Fri/Movie: Deal of the Century
Tue/Sweeney Todd

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: The Graduate (1963). Dustin Hoffman, Katharine Ross.
Thu/Movie: The Incredible Sarah (1977). Glenda Jackson, Daniel Massey.
Fri/Movie: The Dark Angel (1935). Fredric March, Merle Oberon.
Mon/Movie: Broken Lance (1954). Spencer Tracy, Richard Widmark.
Tue/Movie: Gentlemen Prefer Blondes (1953). Marilyn Monroe, Jane Russell.
Ⓗ Wed/History of Pro Football
Thu/Movie: Champions (cc)
Mon/Movie: Twilight Time

12:45
Ⓦ Mon/Movie: Who's Afraid of Virginia Woolf?

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓦ Wed/Movie: The Incubus
Thu/Movie: Who's Afraid of Virginia Woolf?
Fri/Movie: One Down, Two to Go
Tue/Movie: To Be or Not to Be

1:30
❷ As the World Turns
Ⓗ Fri/Men at Work in Concert
Ⓢ Thu/Movie: These Three

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Wed/Movie: Across the Great Divide
Tue/Movie: The Pirates of Penzance
Ⓢ Wed/Movie: Local Hero
Fri/Movie: The Prince and the Pauper

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Superfriends
Ⓗ Thu/Movie: The Outsiders
Fri/Movie: Oh, God! Book II
Mon/Men at Work in Concert
Ⓢ Mon/Movie: Gregory's Girl

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Wed–Fri/Terrahawks
Mon/Special: A Special Valentine With the Family Circus (Animated)
Tue/Special: The Remarkable Rocket (Animated)
Ⓢ Tue/Jack Frost
Ⓦ Wed/Movie: Silkwood
Fri/Movie: Gorky Park
Mon/Movie: Sudden Impact
Tue/Movie: Beyond Reasonable Doubt

3:05
Ⓢ Thu/Movie: Randy Newman at the Odeon

3:15
Ⓦ Thu/Movie: The Onion Field

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Mon/Video Jukebox

4:00
❷ Rockford Files
❹ Love Connection (except Tue)
Tue/Special Treat: Out of Time
❺ He-Man and the Masters of the Universe
❼ Wed/Afterschool Special: The Great Love Experiment (1984). Four popular high-schoolers learn a valuable lesson when they attempt to tranform a "nobody" into a more interesting person.
Thu–Tue/Jeopardy
❾ Wed/Movie: Who Killed Mary What's'ername? (1971). Red Buttons, Alice Playten.
Thu/Movie: Murder by Natural Causes (1979). Hal Holbrook, Katharine Ross.
Fri/Movie: She's Dressed to Kill (1979). Eleanor Parker, John Rubinstein.
Mon/Movie: The Violent Professionals (1975). Richard Conte, Luc Merenda.
Tue/Movie: Night Flight From Moscow (1973). Yul Brynner, Henry Fonda.
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Thu/National Geographic Special: The Great Whales
Mon, Tue/An Orphan's Tale
Ⓢ Wed/Faerie Tale Theatre (cc)
Thu - Mon/Righteous Apples
Tue/Movie: Anna to the Infinite Power

4:30
❹ People's Court (except Tue)
❺ Brady Bunch
❼ New $100,000 Name That Tune (except Wed)
⓫ Happy Days
Ⓗ Wed/Portrait of a Teenage Shoplifter
Fri/Fraggle Rock
Ⓢ Thu/Movie: Kavik the Wolf Dog
Fri/Jack Frost
Mon/Movie: Revenge of the Nerds

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Voyage of the Mimi (cc)
Ⓗ Thu/Emma and Grandpa: Winter
Fri/Braingames
Ⓢ Wed/Movie: The Bridge on the River Kwai
Ⓦ Mon/Movie: The Adventures of Marco Polo
Tue/Movie: The Fabulous Adventures of Baron Munchausen

5:15
Ⓗ Wed/Movie: The Westerner
Ⓦ Fri/Movie: A Minor Miracle

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Wed/Hank Williams: The Show He Never Gave
Thu/Movie: The Year of Living Dangerously
Fri/Movie: Tender Mercies
Ⓢ Fri/Movie: The Yellow Cab Man
Mon/Movie: The Hobbit
Ⓦ Thu/Movie: The Secret of N.I.M.H.

Evening, Jan. 23-25 and 28-29

Wed., Jan. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓗ Elvis: One Night With

You
W Movie: Stroker Ace

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Long Island Report
31 On the Money

8:00
2 Charles in Charge
4 Highway to Heaven
5 P.M. Magazine
7 Fall Guy
11 Movie: Assignment to Kill (1969). Patrick O'Neal, Joan Hackett.
13 National Geographic Special (cc)
21 All Creatures Great and Small
31 Eye on Dance
H Disposable Heroes
N Movie: Scarface
S Movie: 10 to Midnight

8:30
2 E/R
5 Rituals
9 Movie: Some Came Running (1959). Frank Sinatra, Shirley MacLaine. Based on James Jones's novel of disillusionment.
31 Looking East

9:00
2 Movie: First Affair (1983). Loretta Swit, Melissa Sue Anderson. A young woman finds herself the unwitting participant in a love triangle.
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
13 Rape: Face to Face. Dupont-Columbia Award-winning documentary on rapists and their victims.
21 Sweet Sixteen
31 Air Force One: The Planes and the President
H Movie: Hysterical
W Movie: Scarface (1983)

9:30
4 Sara
21 Butterflies

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
13 Alfred I. Dupont-Columbia Awards. The 43rd annual award ceremony honoring excellence in journalism.
21 The Bounder
31 Videoville
N Movie: That Obscure Object of Desire
S Movie: Zenabel

10:30
11 News
21 Only When I Laugh
H Coming Attractions

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
21 Nightly Business Report
H Movie: The Osterman Weekend

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
13 MacNeil/Lehrer Newshour
21 Latenight America

12 MIDNIGHT
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
N Movie: The Discreet Charm of the Bourgeoisie
W Movie: Peaches 'n' Cream

12:05
S Movie: Sudden Impact (cc)

12:30
2 Movie: Happily Ever After (1978). Suzanne Somers, Bruce Boxleitner.
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

12:50
H Hank Williams: The Show He Never Gave

1:00
7 Movie: The Trial of Lee Harvey Oswald (1977). Ben Gazzara, Lorne Greene. Part 1 (Part 2, Thu., Jan. 24, 1 a.m.).
9 Christian Children's Fund
11 Twilight Zone

1:15
W Movie: The Incubus

1:30
4 News
5 Hogan's Heroes
9 Christian Children's Fund
11 News

2:00
2 News
4 Sally Jesse Raphael
5 Movie: Member of the Wedding (1953). Ethel Waters, Julie Harris.
9 Joe Franklin
11 Christian Children's Fund

2:05
S Movie: Pretty Maids All in a Row

2:25
H History of Pro Football

2:30
4 Candid Camera
11 Movie: Melody of Hate (1975). Susan Flannery, Keith Baxter.

2:45
W Movie: Silkwood

3:00
4 Treasure Hunt
9 Movie: About Face (1952). Gordon MacRae, Eddie Bracken.

3:30
4 Here's Lucy

3:40
S Movie: 10 to Midnight

3:56
5 OrthoSat

4:00
4 Here's Lucy
11 Abbott and Costello
H Disposable Heroes

4:26
5 RXSat

4:30
4 Here's Lucy
11 Biography

5:00
4 Here's Lucy
9 News
11 Life of Riley
H Movie: The Lonely Lady

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
S Faerie Tale Theatre (cc)

Thu., Jan. 24

6:00
2 4 7 News
5 *Three's Company*
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 On the Money (cc)
31 Why in the World

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment
S Faerie Tale Theatre (cc)

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Motorweek
W Movie: The Man Who Loved Women

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 *This Old House*
H Not *Necessarily* the News
S Movie: The Dark Crystal

8:00
2 Magnum, P.I.
4 The Cosby Show
5 P.M. Magazine
7 Movie: Saturday Night Fever (1977). John Travolta, Karen Lynn Gorney. A young man finds a new excitement about life in disco dancing. (cc)
9 News 9: Prime Time
11 Movie: Dr. Terror's House of Horrors (1965). Peter Cushing, Christopher Lee.
13 New York's Master Chefs
21 Austin City Limits
31 *National Geographic* Special: Land of the Tiger
H Inside the NFL
N Movie: Demon Pond

8:30
4 Family Ties
5 Rituals
9 Movie: Fighting Back (1980). Robert Urich, Art Carney. The true story of Rocky Bleier who overcame severe war injuries to become a professional football player.
13 Innovation

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: Praying Mantis (cc)
21 Country Express
31 Choices: The Mating Game
H Great Pleasure Hunt USA
S Randy Newman at the Odeon
W Movie: Man on a Tightrope

9:30
4 Night Court
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 The Gospel and Guatemala
21 Frontline (cc)
31 Tony Brown's Journal
H Movie: Of Unknown Origin
N Movie: Experience Preferred . . . but Not Essential
S Brothers (cc)

10:30
9 11 News
31 American Black Forum
S Bizarre (cc)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Nightly Business Report
S Movie: 48 Hrs. (cc)
W Movie: Her Wicked Ways

11:30
2 Newhart
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:35
H Movie: Champions (cc)

12 MIDNIGHT
2 Movie: Dixie: Changing Habits (1983). Suzanne Pleshette, Cloris Leachman.
7 Eye on Hollywood
9 Racing from Yonkers
11 Star Trek
13 Masterpiece Theatre: The Jewel in the Crown (cc)
N Movie: Fellini's Satyricon

12:15
W Movie: Who's Afraid of Virginia Woolf?

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
9 Jackie Gleason

12:45
S Movie: The Omen

1:00
7 Movie: The Trial of Lee Harvey Oswald (1977). Ben Gazzara, Lorne Greene. Part 2 (Part 1, Wed., Jan. 23, 1 a.m.).
9 The Saint
11 Twilight Zone

1:30
4 11 News
5 Hogan's Heroes

1:35
H Movie: The Lucky Star

2:00
2 News
4 Sally Jesse Raphael
5 Movie: All the King's Men (1949). Broderick Crawford, John Ireland.
9 Joe Franklin
11 Movie: Murder in Mind (1973). Richard Johnson, Zena Walker.

2:30
4 Candid Camera
W Movie: The Onion Field

2:40
S Movie: Children of the Corn

3:00
4 Treasure Hunt
9 Movie: The Saboteur (1942). Priscilla Lane, Robert Cummings.

3:25
H Movie: The Outsiders

3:30
4 Here's Lucy
11 One Step Beyond

4:00
4 Here's Lucy
11 Abbott and Costello

4:15
S Bizarre (cc)

4:30
4 Here's Lucy
11 Biography

4:45
S Movie: The Dark Crystal

5:00
4 Here's Lucy
9 News
11 Life of Riley
H Great Pleasure Hunt USA

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Jan. 25

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Why in the World
H Inside the NFL
S Elvis Presley's Graceland
W Movie: The Man With Two Brains

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 The Earth Explored

8:00
2 Dukes of Hazzard
4 V
5 P.M. Magazine
7 Benson (cc)
9 News 9: Prime Time
11 Movie: The Magnificent Seven (1960). Steve McQueen, Eli Wallach. A small Mexican town besieged by outlaws hires a group of American gunslingers to fight their cause for them.
13 Washington Week in Review
21 Nature (cc)
31 Masterpiece Theatre: The Jewel in the Crown
H Movie: The Omen
N Movie: Heatwave
S Movie: Seems Like Old Times

8:30
5 *Rituals*
7 Webster (cc)
9 Special: Retro: '84. A look at the important news events of 1984.
13 Wall $treet Week
W *Movie: To Be or Not to Be*

9:00
2 Dallas
4 Miami Vice
5 Merv Griffin
7 Street Hawk
13 Great Performances: Dance Black America
21 Movie: Courageous Mr. Penn (1942). Clifford Evans, Deborah Kerr.
31 A Doomsday Scenario: Banking at the Brink

9:30
9 Hockey: Devils vs. Edmonton Oilers
31 In Search of Excellence

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
H Movie: Damien: Omen II
N Movie: Rent Control
S Movie: Deal of the Century

10:30
11 News
13 Potters at Work
21 Water Garden

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Movie: Cesar and Rosalie (1972). Yves Montand, Sami Frey.
21 Nightly Business Report
W Movie: Bon Appetit

11:30
2 NBA Basketball: Philadelphia 76ers vs. L.A. Lakers
4 Tonight
5 Charlie's Angels
7 Nightline
11 Honeymooners
21 Latenight America

11:45
S Movie: Scarface (1983)

11:50
H Hitchhiker

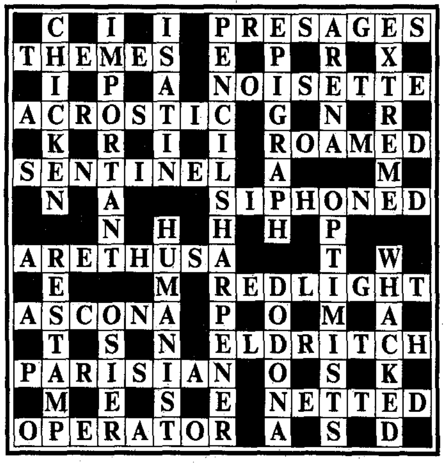
12 MIDNIGHT
7 ABC Rocks
9 Top 40 Videos
11 Star Trek
N Movie: L'Age d'Or

12:15
W Movie: Boarding School

12:20
H Movie: Scarface (1983) (cc)

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks

SOLUTIONS TO LAST WEEK'S PUZZLES



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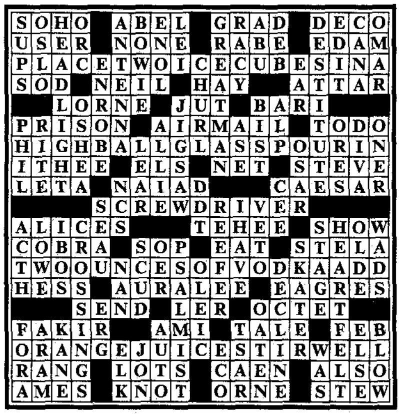

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F	A	K	I	R	■	■	A	M	I	■	T	A	L	E	■	F	E	B
O	R	A	N	G	E	J	U	I	C	E	S	T	I	R	W	E	L	L
R	A	N	G	■	L	O	T	S	■	C	A	E	N	■	A	L	S	O
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Boulder, Colorado 80322

TELEVISION

1:00
⑨ Christian Children's Fund
⑪ Twilight Zone

1:30
⑤ America's Top Ten
⑪ News

1:45
② Great Record Album Collection

2:00
④ News
⑤ Movie: Dracula Has Risen From the Grave (1969). Christopher Lee, Rupert Davies.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold
Ⓦ Movie: One Down, Two to Go

2:15
② Movie: Star Spangled Girl (1971). Sandy Duncan, Tony Roberts.

2:30
④ Sally Jesse Raphael
⑦ Movie: Dagora—The Space Monster (1965).

2:40
Ⓢ Elvis Presley's Graceland

3:00
④ Candid Camera
⑨ Movie: City Across the River (1949). Stephen McNally, Thelma Ritter.
⑪ Africa: A Continent in Crisis

3:20
Ⓗ Inside the NFL

3:30
④ Music City USA
Ⓦ Movie: Gorky Park

3:40
Ⓢ Movie: The Real Glory

3:44
⑤ Movie: Horror Hospital (1975). Michael Gough, Robin Askwith.

4:00
④ Hit City
⑪ Abbott and Costello

4:07
② Newsmakers

4:20
Ⓗ Movie: Tender Mercies

4:30
④ Treasure Hunt
⑪ Biography

4:37
② Movie: Skim Money (1975). Jackie Cooper, Tom Bosley.

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:30
④ Here's Lucy
⑨ Movie: A Witch Without a Broom (1966). Jeffrey Hunter, Maria Perschy.
⑪ News
Ⓢ Movie: The Prince and the Pauper

5:55
Ⓗ Hitchhiker

Mon., Jan. 28

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
㉛ All About TV
Ⓗ Movie: Cold River

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓢ Randy Newman at the Odeon
Ⓦ Movie: Scarface (1932)

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
② Movie: Robert Kennedy and His Times (1985). Brad Davis, Veronica Cartwright. Part 2 (Part 1, Sun., Jan. 27, 8 p.m., Part 3, Tue., Jan. 29, 9 p.m.).
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Special: Twelfth Annual American Music Awards. Lionel Richie hosts.
⑨ News 9: Prime Time
⑪ Movie: Dr. Zhivago (1965). Omar Sharif, Julie Christie. Based on Boris Pasternak's novel of love, friendship, and hatred during the Russian Revolution. Part 1 (Part 2, Tue., Jan. 29, 8 p.m.).
⑬ Wonderworks (cc)
㉑ Wild America (cc)
㉛ Secretaries of State in Conference
Ⓗ Movie: Gulag (cc)
Ⓝ Movie: Princess Yang Kwei Fei
Ⓢ Movie: The Bridge on the River Kwai

8:30
⑤ Rituals
⑨ Movie: The Love War (1969). Lloyd Bridges, Angie Dickinson. The inhabitants of two planets decide on a fight to the death to determine who will control the planet Earth.
㉑ Profiles in Nature

9:00
④ Movie: Earth's Final Fury
⑤ Merv Griffin
⑬ American Playhouse: The Joy That Kills (cc)
㉑ Survival Special (cc)
㉛ A Doomsday Scenario: Banking at the Brink
Ⓦ Movie: Scarface (1983)

9:30
㉛ Hero Street USA

10:00
⑤ ⑪ News
⑨ Special: Snowstorm in the Jungle. Jean-Michel Cousteau reports his discovery of mounting problems arising from the cocaine producing coca plant along the basin of the Amazon River.
⑬ Proxmire: The Senate Maverick
㉑ Encore
㉛ Live From Chicago Fest
Ⓝ Movie: Heartland Reggae

10:15
Ⓗ Movie: Children of the Corn

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ Governor Kean's Budget Message and the Democratic Response
㉑ Nightly Business Report
Ⓢ Movie: Intimate Games

11:30
② Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
Ⓗ Men at Work in Concert
Ⓝ Movie: Experience Preferred . . . but Not Essential
Ⓦ Movie: A Taste of Money

12:30
② McMillan & Wife
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓢ Movie: North Dallas Forty

1:00
⑦ Movie: Torpedo Alley (1953). Mark Stevens, Dorothy Malone.
⑨ The Saint
⑪ Twilight Zone

1:05
Ⓗ Video Jukebox

1:30
④ ⑪ News
⑤ Hogan's Heroes
Ⓦ Movie: Sudden Impact

1:35
Ⓗ Movie: Champions (cc)

2:00
② News
④ Sally Jesse Raphael
⑤ Get Smart
⑨ Joe Franklin
⑪ Christian Children's Fund

2:25
Ⓢ Movie: Legend of the Bayou

2:30
④ Candid Camera
⑤ Best of Midday
⑪ Movie: Mirror of Deception (1975). Kim Darby, James Maxwell.

3:00
④ Treasure Hunt
⑤ Off the Set
⑨ Movie: The Egg and I (1947). Claudette Colbert, Fred MacMurray.

3:30
④ Here's Lucy
Ⓦ Movie: Who's Afraid of Virginia Woolf?

3:35
Ⓗ Movie: Gulag (cc)

4:00
④ Here's Lucy
⑪ Abbott and Costello
Ⓢ Righteous Apples

4:30
④ Here's Lucy
⑪ Biography
Ⓢ Movie: The Hobbit

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Jan. 29

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
Ⓗ National Geographic Special: The Great Whales
Ⓢ Movie: The Singing Nun

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson Seven)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
Ⓗ When We First Met
Ⓦ Movie: The Lords of Discipline

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Long Island Report
㉛ Colorsounds

8:00
② Jeffersons
④ A-Team
⑤ P.M. Magazine
⑦ Three's a Crowd (cc)
⑨ Movie: Crisis in Mid-Air (1979). George Peppard, Karen Grassle. An overage air traffic controller is blamed for a mid-air collision.
⑪ Movie: Dr. Zhivago (1965). Omar Sharif, Julie Christie. Part 2 (Part 1, Mon., Jan. 28, 8 p.m.).
⑬ Nova (cc)
㉑ Hizzoner. Tony Lobianco portrays Mayor LaGuardia.
㉛ Smithsonian World
Ⓗ Movie: The Osterman Weekend
Ⓝ Movie: Demon Pond
Ⓢ Paper Chase—The

Second Year

8:30
② Alice
⑤ Rituals
⑦ Who's the Boss? (cc)

9:00
② **Movie: Robert Kennedy and His Times (1985). Brad Davis, Veronica Cartwright. Part 3 (Parts 1 & 2, Sun. & Mon., Jan. 27 & 28, 8 p.m.).**
④ Riptide
⑤ Merv Griffin
⑦ MacGruder and Loud
⑬ Frontline (cc)
㉑ Masterpiece Theatre
㉛ In Search of Excellence
Ⓢ Movie: The Big Brawl
Ⓦ Movie: The Year of Living Dangerously

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Call to Glory (cc)
⑬ Disappearing World
㉑ Music in Time
Ⓗ Hitchhiker

10:15
Ⓝ Movie: L'Age d'Or

10:30
⑪ News
㉛ Creativity With Bill Moyers
Ⓗ Coming Attractions

10:45
⑨ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer
㉑ Nightly Business Report
Ⓗ Movie: Scarface (cc)
Ⓢ Brothers (cc)
Ⓦ Movie: Sweet Alice

11:30
② Fall Guy
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America
Ⓝ Movie: Heatwave
Ⓢ Bizarre (cc)

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ To the Manor Born
Ⓢ Movie: Children of the Corn

12:30
② Columbo
⑤ Starsky and Hutch
④ David Letterman
⑦ Entertainment Tonight
Ⓦ Movie: To Be or Not to Be

1:00
⑦ **Movie: The Deerslayer (1957). Lex Barker, Rita Moreno.**
⑨ The Saint
⑪ Twilight Zone

1:30
④ News
⑤ Hogan's Heroes
⑪ News

1:35
Ⓢ Sweeney Todd

2:00
② News
④ Sally Jesse Raphael
⑤ **Movie: Who's Minding the Mint (1967). Jim Hutton, Dorothy Provine.**
⑨ Joe Franklin
Ⓗ Movie: The Omen

2:15
Ⓦ Movie: Beyond Reasonable Doubt

2:30
④ Candid Camera

3:00
④ Treasure Hunt
⑨ **Movie: Gunga Din (1939). Cary Grant.**

3:30
④ Here's Lucy

4:00
④ Here's Lucy
⑤ RadSat
Ⓗ Movie: The Osterman Weekend
Ⓢ Brothers (cc)

4:30
④ Here's Lucy
⑤ CMESat

4:45
Ⓢ Movie: These Three

5:00
④ Here's Lucy
⑨ News

5:30
④ Twenty-Minute Workout
⑦ Morning Stretck
⑨ Joe Franklin

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Weekend, Jan. 26-27

Sat., Jan. 26

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern for Living
⑪ Wall Street Journal Report

6:30
④ Sonrisas
⑤ Insight
⑪ Wild Kingdom
Ⓗ Movie: The Bridge on the River Kwai

7:00
④ Vegetable Soup
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Tom and Jerry

7:30
② Kidsworld
④ Kidalittles
⑤ Wonderama
⑦ Little Prince
⑨ Newark and Reality
⑪ Pink Panther
⑬ MacNeil/Lehrer Newshour
Ⓢ Movie: It's a Date

8:00
② Shirt Tales
④ Pink Panther and Sons
⑤ Movin' On
⑦ Superfriends
⑨ Christopher Closeup
⑪ Voltron

8:30
② Get Along Gang
④ Snorks
⑦ Superfriends
⑨ Meet the Mayors
⑪ Josie and the Pussycats
⑬ Wall $treet Week

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Nine on New Jersey
⑪ Hee Haw
⑬ McLaughlin Group

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑨ Davey and Goliath
⑬ Congress: We, the People (cc)
Ⓗ Video Jukebox
Ⓢ Movie: Deep in My Heart

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Dragon's Lair
⑨ Championship Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓗ Inside the NFL

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries

11:00
④ Kidd Video
⑦ Scary Scooby Funnies
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓗ Movie: Cold River

11:15
Ⓦ Movie: A Boy and His Dog

11:30
② Pryor's Place
④ Mr. T
⑦ Littles
⑬ Open Mind

12 **NOON**
② Saturday Supercade
④ Spider Man and His Amazing Friends
⑤ Expedition Danger
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ **Big East Basketball: Providence College vs. Seton Hall Univ.**
⑬ Frontline (cc)
㉑ Gourmet Cooking
Ⓢ Movie: Local Hero

12:30
④ Incredible Hulk
⑤ America's Top Ten
⑦ American Bandstand
㉑ A Wok Thru China
Ⓗ Not *Necessarily* the News

1:00
② Pole Position
④ **College Basketball: North Carolina State vs. Louisville**
⑤ Fame
⑨ **Movie: Rancho Notorious (1952). Marlene Dietrich, Mel Ferrer.**
⑬ The New Literacy
㉑ New York's Master Chefs
Ⓗ Movie: Champions (cc)
Ⓦ Movie: The Keep

1:30
② Charlie Brown and Snoopy
⑦ World Cup Skiing
㉑ Square Foot Gardening

2:00
② **NCAA Basketball: Georgetown vs. St. John's**
⑤ Starsky and Hutch
⑪ **Movie: Curse of the Werewolf (1961). Clifford Evans, Oliver Reed.**
⑬ On the Money (cc)
㉑ Motorweek
Ⓢ Sweeney Todd

2:30
⑦ Greatest Sports Legends
⑬ This Old House (cc)
㉑ Gourmet Cooking

3:00
④ **Special: The Millrose Games. Track and field at Madison Square Garden.**
⑤ **Movie: The Chinese Connection. Bruce Lee.**
⑦ Professional Bowlers Tour
⑨ **Movie: Cutter's Trail (1970). John Gavin.**
⑬ New York's Master Chefs
㉑ A Wok Thru China
Ⓗ Movie: The Lucky Star
Ⓦ Movie: Boulevard Nights

3:30
⑬ Newton's Apple (cc)
㉑ New York's Master Chefs

4:00
② Golf: Los Angeles Open
④ Sportsworld
⑪ Lifestyles of the Rich and Famous
⑬ Enterprise Special: Satellites Lost and Found
㉑ This Old House (cc)

4:30
⑦ Wide World of Sports
⑬ American Playhouse: Noon Wine (cc)
㉑ Motorweek
Ⓢ Movie: A Midsummer Night's Sex Comedy

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Twilight Zone
㉑ Great Performances: Dance in America—Balanchine (Part 1)
Ⓗ Movie: Without a Trace
Ⓦ Movie: The Glass Menagerie

5:30
⑪ Puttin' On the Hits

6:00
② Channel 2 The People
④ ⑦ News
⑤ Blue Knight
⑨ Battlestar Galactica
⑪ Star Trek
⑬ Nature (cc)
㉑ Music in Time
Ⓢ Movie: Witches' Brew

6:30
② ④ ⑦ News

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Jeopardy
⑨ **Retro: '84. A look at the important news events of 1984.**
⑪ Dance Fever
⑬ Family Classics: Little Women
㉑ Inside Albany
㉛ Washington Week in Review
Ⓗ Red Skelton's Funny Faces III
Ⓦ Movie: Merry Christmas, Mr. Lawrence

7:30
② Muppets
④ Fight Back
⑤ Archie Bunker's Place

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7 Weekend Style
9 Hockey: Rangers vs. Montreal Canadiens
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 European Journal

8:00
2 Otherworld
4 Diff'rent Strokes
5 Movie: Commandos Strike at Dawn (1943). Paul Muni, Anna Lee.
7 T.J. Hooker (cc)
11 Movie: Sorry, Wrong Number (1948). Barbara Stanwyck, Burt Lancaster.
13 Nature of Things (cc)
21 Wonderworks (cc)
31 Hello Jerusalem
H Movie: The Bridge on the River Kwai
N Movie: The Harder They Come
S Rock of the 80s

8:30
4 Double Trouble

9:00
2 Airwolf
4 Gimme a Break
7 Love Boat (cc)
13 Film on Film: Roger Corman: Hollywood's Wild Angel
21 Heritage: Civilization and the Jews (cc)
31 Mystery!: Praying Mantis
S Movie: Dr. Detroit
W Movie: Zelig

9:30
4 Spencer

10:00
2 Cover Up
4 Berrenger's
5 News
7 Finder of Lost Loves
11 News
13 Sneak Previews
21 An Evening of Championship Skating – 1984
31 Major Indoor Soccer League Game of the Week
N Movie: Irezumi

10:30
5 Black News
9 In Search Of
11 Wall Street Journal Report
13 Movie: Sullivan's Travels (1941). Joel McCrea, Veronica Lake.
S Paper Chase—The Second Year

11:00
4 7 News
5 Movie: All the Fine Young Cannibals (1960). Natalie Wood.
9 Burns and Allen
11 Tales From the Darkside
H Not *Necessarily* the News
W Movie: Fascination

11:15
2 News

11:30
4 Special: Late Night Third Anniversary Special
7 World News Tonight—The Weekend Report (cc)
9 Racing From Yonkers
11 Honeymooners
H Movie: Gulag (cc)
S Movie: Zenabel

11:45
2 Sports People
7 Movie: The Destructors (1975). Michael Caine.

12 MIDNIGHT
2 Movie: Frenzy (1972). Jon Finch, Barry Foster.
9 WWF All-Star Wrestling
11 Puttin' on the Hits
N Movie: Broadway Danny Rose

12:30
11 One Step Beyond
W Movie: Honey

1:00
4 Eischeid
9 Movie: Demons of the Dead (1976). George Hilton.
11 At the Movies

1:15
5 Movie: Mr. Deeds Goes to Town (1936). Gary Cooper, Jean Arthur.

1:25
7 Movie: A Man Could Get Killed (1966). James Garner, Melina Mercouri.

1:30
11 News

1:35
S Movie: The Osterman Weekend

1:45
H Movie: The Man With Two Brains

2:00
4 Rock-n-America
11 Movie: Woman of the Prehistoric Planet (1966). Wendell Corey.
W Movie: A Boy and His Dog

2:17
2 Music Magazine

2:47
2 Movie: The Pill Caper (1967). Stephen Strimpell.

3:00
4 Gavin/Lott
9 Movie: Comrade X (1940). Clark Gable.

3:20
H Movie: Without a Trace
S Movie: Local Hero

3:30
4 Movie: Dark Journey (1937). Vivien Leigh.
W Movie: The Outsiders

4:00
11 Abbott and Costello

4:30
11 Biography

4:33
2 Movie: The Deadly Game (1977). Andy Griffith, Dan O'Herlihy.

5:00
9 News
11 Life of Riley

5:15
S Rock of the 80s

5:25
H Red Skelton's Funny Faces III

5:30
9 Point of View
11 News

5:50
5 Time for Timothy

Sun., Jan. 27

6:00
9 New Jersey Report
11 Wall Street Journal Report

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 11 Christopher Closeup
9 News
H Movie: Across the Great Divide
S The Coneheads

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour
S Movie: Kavik the Wolf Dog

7:30
2 Channel 2 the People
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Sesame Street (cc)

8:00
2 Way to Go
4 Here's Lucy
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price

8:30
2 For Our Times
4 Today in New York
7 World of Photography
9 Day of Discovery
13 Mister Rogers' Neighborhood
H Coming Attractions

9:00
2 Sunday Morning
4 Kids, Inc.
5 Movie: Ma and Pa Kettle at the Fair (1952). Marjorie Main.
7 Tiempo
9 Oral Roberts
11 Jackson Five
13 Sesame Street (cc)
H Movie: The Black Stallion Returns
S Movie: The Dark Crystal

9:30
4 Positively Black
7 NHL Action '85
9 Point of View
11 Voltron

10:00
4 Essence
7 Wildlife Adventure
9 Sunday Mass
11 Transformers
13 Voyage of the Mimi (cc)

10:30
2 Face the Nation
4 Visiones
5 Movie: Tarzan and the Trappers (1958). Gordon Scott, Eve Brent.
7 Entertainment This Week
9 That's the Spirit
11 Three Stooges
13 Family Classics: Little Women
S Movie: Blue Skies Again

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 Movie: Dance With Me Henry (1956). Bud Abbott, Lou Costello.
13 Wonderworks (cc)
H Emma and Grandpa: Winter
W Movie: Tough Enough

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 Meet the Press
5 Movie: Ivanhoe (1953). Robert Taylor, Elizabeth Taylor.
9 Robert Schuller (cc)
13 Why in the World
21 Tony Brown's Journal
H Monsters, Madmen, and Machines: 80 Years of Science Fiction
S Paper Chase—The Second Year

12:30
2 TBA
7 Sportsbeat
11 Movie: Father Goose (1965). Cary Grant.
13 Inside Albany
21 Matinee at the Bijou

1:00
4 College Basketball: Villanova vs. Maryland
7 Directions
9 Exciting World of Speed and Beauty
13 Currents
H Hank Williams: The Show He Never Gave
S Movie: The Great Sinner
W Movie: Angelo, My Love

1:30
2 NCAA Basketball: Univ. of Kansas vs. Univ. of Michigan, or Univ. of Kentucky vs. Univ. of Tennessee
9 Hockey: Islanders vs. Washington Capitals
13 Agronsky & Co.

2:00
7 Eyewitness News Conference
13 Bits and Bytes
21 Long Island Sports Network

2:15
5 Movie: The Cassandra Crossing (1977). Sophia Loren, Richard Harris.

2:30
4 College Basketball: Georgia Tech vs. North Carolina, or Indiana vs. Illinois
7 USA vs. the World in Amateur Boxing
13 Innovation
H Not *Necessarily* the News

3:00
11 Movie: Badlands (1974). Sissy Spacek.
13 Nova (cc)
H Movie: Across the Great Divide
S Movie: Zelig
W Movie: Ziggy Stardust

3:30
2 Golf: Los Angeles Open

4:00
7 Wide World of Sports
9 News
13 Great Performances: Dance Black America
21 The Nature of Things

4:30
4 Sportsworld
9 Lorne Greene's New Wilderness
S Movie: Tough Enough

5:00
5 Fame
9 Buck Rogers
11 Movie: True Confessions (1981). Robert De Niro, Robert Duvall.
21 Undersea World of Jacques Cousteau
H Coming Attractions
W Thunderbirds 2086

5:30
13 Potters at Work
H Movie: The Black Stallion Returns

6:00
2 4 News
5 Movie: Support Your Local Sheriff (1969). James Garner, Joan Hackett.
9 Battlestar Galactica
13 Violoncello
21 Newton's Apples (cc)

6:30
2 4 News
21 Adam Smith's Money World
S Movie: Blue Skies Again

7:00
2 60 Minutes
4 Silver Spoons
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
13 National Geographic Special: Egypt: Quest for Eternity (cc)
21 Inside Albany
W Movie: The Complete Beatles

7:30
4 Punky Brewster
21 Ask Congress
H Fraggle Rock

8:00
2 Movie: Robert Kennedy and His Times (1985). Brad Davis, Veronica Cartwright. Epic mini-series on the life of the late U.S. senator. Part 1 (Parts 2, Mon., Jan. 28, 8 p.m.; Part 3, Wed., Jan. 30, 9 p.m.).
4 Knight Rider
5 Star Search '85
7 Movie: For Your Eyes Only (1981). Roger Moore. (cc)
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 Mystery! Praying Mantis (cc)
31 Air Force One: The Planes and the President
H Movie: Beyond the Limit
N Movie: Discreet Charm of the Bourgeoisie
S Movie: 48 Hrs. (cc)

9:00
4 Movie: Code Name: Foxfire (1985). Joanna Cassidy, John McCook. A former spy is recruited by a top-secret organization to capture a spy who has stolen a nuclear missile.
5 Special: On Tour With Lawrence Welk (Part 2)
9 Hispanic Horizons
11 Fish
13 Masterpiece Theatre
21 Movie: There's Magic in Music (1941). Susanna Foster, Allan Jones.
31 Harry S. Truman: Plain Speaking
W Movie: The Ruling Class

9:30
9 Nine on New Jersey
11 Wall Street Journal Report

10:00
5 11 News
9 Meet the Mayors
13 Adam Smith's Money World
31 Van Gogh at Arles
H Movie: The Osterman Weekend
N Movie: Scarface
S Brothers (cc)

10:30
5 Black News
7 Foul-Ups, Bleeps, and Blunders
9 New Jersey People
11 From the Editor's Desk
13 Monty Python
21 Butterflies
S Bizarre (cc)

11:00
2 4 7 News
5 Special: CPR: It's About Time
9 World Tomorrow
11 Odd Couple
13 Metrocosms
S Movie: Zelig

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
W Movie: Titillation

11:45
2 Sports Update
7 Sports Special

12 MIDNIGHT
2 Barnaby Jones
4 Sports Machine
7 Movie: Night Cries (1978). Susan St. James.
9 Jimmy Swaggart
11 Star Trek
H Great Pleasure Hunt USA
N Movie: That Obscure Object of Desire

12:30
4 Greatest American Hero
S Movie: The White Buffalo

1:00
2 Barnaby Jones
9 Return of the Saint
11 Tales From the Darkside
H Movie: Of Unknown Origin
W Movie: Say Amen, Somebody

1:30
4 America's Choice
11 News

1:50
7 Movie: Wild in the Streets (1968). Shelley Winters.

2:00
9 Christian Children's Fund
11 Movie: The Stoolie (1974). Jackie Mason.

2:15
S Movie: 10 to Midnight

2:30
4 Positively Black
H Movie: One Flew Over the Cuckoo's Nest

2:45
W Movie: Tough Enough

3:00
4 First Estate
9 Movie: Crack-Up (1946). Pat O'Brien.

4:00
11 Abbott and Costello
S Paper Chase

4:30
11 Biography

4:55
H Hank Williams:

5:00
9 News
11 Life of Riley
S Movie: The Dark Crystal

5:30
7 Morning Stretch
9 Joe Franklin
11 News

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

EDWARD AVEDISIAN—Recent paintings and polychrome sculptures, thru 2/21. McCoy, 19 E. 71st (570-2131).

GRAHAM CAMPBELL—Atmospheric abstract paintings that take their forms from nature, thru 2/2. CDS, 13 E. 75th (772-9555).

ROBERT CUMMING—New drawings, paintings, and sculptures, thru 2/2. Castelli Uptown, 4 E. 77th (288-3202).

DANIEL GALLIDUANI—Sculptures that incorporate mirrors, neon and moving parts, such as fans, thru 2/16. Fourcade, 36 E. 75th (535-3980).

THOMAS GEORGE—Abstract paintings and pastels inspired by landscapes, and, most recently, gardens, 1/21-2/16. Davidson, 43 E. 78th (734-6702).

DOUG HILSON—Figurative paintings in erased graphite, thru 2/2. Steinbaum, 903 Madison (734-3373).

SUSAN HOELTZEL/CAROL MINARICK/NAOMI WEISSMAN—Large drawings on canvas of meticulously rendered scattered objects/Floor-to-ceiling watercolor panels that fuse painting and writing/Color photographs of Faulkner's home and other southern interiors around Oxford, Mississippi. Thru 1/31. Urdang, 23 E. 74th (288-7004).

WENDELL JONES/JANE JONES—24 studies for murals portraying the history of San Francisco/Portraits. 1/26-2/28. Adler, 21 E. 67th (249-2450).

MARINO MARINI/HENRY MOORE—Paintings and sculpture that focus on his horse-and-rider theme/50 bronze maquettes made between 1938-1984. Thru 2/5. Weintraub, 992 Madison (879-1195).

J.J.P. OUD—Architectural drawings from 1915-1958, thru 2/23. Prakapas, 19 E. 71st (737-6066).

NASSER OVISSI—Paintings, drawings and sculpture in a series called, "One Thousand and One Nights," thru 2/2. Taghinia-Milani, 1080 Madison (570-6173).

MIMMO PALADINO—Large color linocuts based on Joyce's *Ulysses*, thru 2/14. Hamilton, 19 E. 71st (744-8976).

THOMAS SCHINDLER—Six large-scale paintings and smaller works in which objects and figures confront each other, thru 2/16. Schlesinger-Boisante, 822 Madison (734-3600).

SYLVIA SLEIGH—A 25-foot landscape painting with figures entitled, "Invitation to a Voyage: the Hudson River at Fishkill," thru 2/2. Einstein, 1018 Madison (628-8782).

PHILIP SPEAKES/KIM UCHIYAMA—Paintings of cityscapes as viewed from the windows in this artist's studio/Abstract paintings that refer to landscape. Thru 2/9. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Abstract paintings and works on paper from the 'eighties, 1/22-2/16. Kouros, 831 Madison (879-5454).

MARINA STERN—Oil paintings, pastels, and graphite drawings of views as seen through windows, thru 2/6. Forum, 1018 Madison (772-7666).

ANDREW STEVOVICH—Paintings and pastels of stylized figures that are evocative of medieval Dutch and Italian paintings, thru 2/2. Coe Kerr, 49 E. 82nd (628-1340).

SUSAN STILLMAN—Paintings, illustrations, and monotypes, 1/21-2/1. Marymount Manhattan College, 221 E. 71st (472-3800).

ALVIN TADA—Recent painted wall sculptures, floor pieces, and screens, thru 2/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JAMES WEEKS—Paintings of landscapes and interior scenes with figures, thru 2/2. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

MILTON AVERY/GABOR PETERDI—Works on paper, including figure drawings and landscapes, in oil crayon, gouache, watercolor/Etchings and engravings. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Preliminary studies for drawings and paintings, thru 2/2. Midtown, 11 E. 57th (758-1900).

CAROL BLOCK—Landscape paintings on wood, thru 2/2. Phoenix, 30 W. 57th (245-5095).

STANLEY BOXER—Figurative drawings in pencil and crayon, interweaving themes of flowers, horses, and nudes, thru 2/2. Emmerich, 41 E. 57th (752-0124).

JOAN BROWN/WILLIAM T. WILEY/MARK MULHERN—A painting installation made up of four stretched panels, two hanging on the wall, and two on the floor/Two large-scale paintings that combine thick paint and charcoal drawing, incorporating many of this artist's puns and favorite images/Drawings in colored pencil depicting an analyst and his patient. Thru 1/31. Frumkin, 50 W. 57th (757-6655).

JAMES COIGNARD—Paintings, works on paper and carborundum etchings, thru 2/9. Rosenberg, 20 W. 57th (757-2700).

MARCIA DALBY—A sculptural installation of both large and small objects, such as tools, insects, furniture, that draw the viewer into a confusing play with scale, thru 2/2. Wolf, 30 W. 57th (586-8432).

JOHN DUFF—Recent fiberglass sculptures, both floor and wall pieces, of geometric shapes "taken apart," thru 2/2. BlumHelman, 20 W. 57th (245-2888).

HANS HOFMANN—Thirteen major paintings from the last decade of his life, thru 1/26. Emmerich, 41 E. 57th (752-0124).

BUDD HOPKINS—Recent paintings and sculpture, thru 2/5. Pearl, 38 E. 57th (838-6310).

TIM KELLEY/ESPHYR SLOBODKINA—Polychrome sculpture/Paintings of the '40s and '50s. Thru 1/30. Deutsch, 20 W. 57th (765-4722).

AGNES MARTIN—New paintings and watercolors that continue this artist's inquiry into the language of geometry, light, and color, thru 2/16. Pace, 32 E. 57th (421-3292).

PIERA MCARTHUR—Pastels on paper by a New Zealand artist, thru 1/26. Armstrong, 50 W. 57th (582-8581).

GEORGE MCNEIL—New paintings, thru 2/2. Gruenebaum, 38 E. 57th (838-8245).

RICHARD MOCK/JUDY RIFKA—Expressionistic paintings with fanciful subject matter/Paintings with images of war, and classical "Venus" paintings. Thru 2/2. Alexander, 20 W. 57th (757-3721).

DONN MOULTON—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, thru 2/9. Kornblee, 20 W. 57th (586-1178).

RAPHAEL QUELAL—Paintings and watercolors using dots, lines, and forms to depict the world as a "floating macrocosm" with distinct and individual elements, 1/22-2/9. Gallery 84, 30 W. 57th (581-6000).

MILTON RESNICK—Monochromatic abstract paintings, thru 2/2. Miller, 724 Fifth (246-1625).

SAUL STEINBERG—Etchings and lithographs, thru 2/9. Pace Editions, 32 E. 57th (421-3237).

FRANK LLOYD WRIGHT—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/16. Protetch, 37 W. 57th (838-7436).

East Village

AUSTE—Ink paintings from the book, *Stone Cold Gothic*, with poems by Helen Adam, thru 2/10. Garet, 204 E. 10th (475-8701).

MIYOSHI BAROSH/SHARON HASKELL/MIMI THOMPSON—Recent paintings by all three. Thru 2/10. Wolff, 513 E. 6th (460-5844).

JONATHAN BRESSLER—An installation of painted statuary, including plaster statues of animals, and religious and historical figures, thru 2/13. Now, 430 E. 9th (674-3211).

FORD CRULL—Large-scale paintings with religious and sexual symbols, thru 2/7. Vox Populi, 511 E. 6th (477-2279).

INESSA DE/SAMANTHA MCEWEN/KATHY RUTTENBERG—Works on paper by all three. Thru 2/10. Artmart, 534 E. 6th (777-2177).

MATTHEW IMPERIALE/LOUIS MUELLER—Paintings applied to a Folk Art tradition in a series entitled, "Floor Clothes"/Hand-blown glass shapes and painted bronze constructions. Thru 2/3. Area X, 200 E. 10th (477-1177).

GREER LANKTON/MARION S. WITH DAVID WOJNAROWICZ—Photographs of the artist's sculpture/Assemblages of photographs and paintings. Thru 2/3. Greathouse, 337 E. 10th (460-0016).

LES LEVINE—Large-scale serigraphs in an edition of 13, each containing a message in a word, such as "GO" or "RELAX," thru 2/17. David, 436 E. 9th (533-2050).

JULIO MATTEO—Abstract paintings and sculpture that deal with tracing the development of abstract marks into more complex symbols, 1/21-2/15. Smith, 339 E. 10th (473-5995).

PETER NAGY—Laminated xeroxes of diagrammatic images attached to conventional canvases, thru 1/27. International With Monument, 111 E. 7th (420-0517).

JOAN NELSON—Encaustic paintings of landscapes with houses and other buildings as central images, thru 2/10. P.P.O.W., 216 E. 10th (477-4084).

JAMES ROSS/CLAIRE FERGUSSON—Recent abstract paintings/An installation. Thru 1/27. Gracie Mansion, 167 Ave. A (477-7331).

DARYL TRIVIERI—Airbrushed paintings that combine black-and-white photo-realist images of monsters set against bright-colored abstract illusionist backgrounds, thru 2/10. Semaphore East, 157 Ave. B (475-2130).

SoHo and Tribeca

JOHN ALTOON—Oil paintings from 1960-1965, by an artist who was a major influence on the California art world of the '60s, thru 1/26. Thorp, 103 Prince (431-6880).

CARL ANDRE—Recent sculpture, thru 1/30. Cooper, 155 Wooster (674-0766).

BRUCE BARBER—An installation entitled, "Reading Room: A Visual Analysis of Corporate Advertising," thru 2/2. 49th Parallel, 420 W. Broadway (925-8349).

HARRY BORGMAN—Abstract paintings with images taken from nature, thru 2/16. Allen/Wincor, 110 Greene (966-1531).

VICTOR BRAUNER/MARCEL JEAN/KURT SELIGMANN—Large-scale paintings/Drawings in a variety of media/Drawings from his series "Une Ecriture Lisible." Thru 1/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

ARNOLD BROOKS—Monotypes and paintings, thru 2/16. Nichols Printmakers, 83 Grand (226-1243).

GUNTHER BRUS/HERMANN NITSCH/ARNULF RAINER—New paintings and drawings by these Viennese artists. Thru 2/2. Gladstone, 152 Wooster (505-8690).

DANIEL BUREN—An installation incorporating various architectural elements such as columns and archways, thru 1/26. Weber, 142 Greene (966-6115).

TIM CASEY—Monochrome, thick-surfaced paintings with isolated images, such as a teapot or a Polaroid camera, thru 2/9. Bryers, 111 Greene (925-8058).

SANDRO CHIA—New paintings, thru 1/26. Castelli, 420 W. Broadway (431-5160).

BILL DREW—Recent distemper paintings with geometric forms, thru 2/1. Hirondelle, 476 Broome (925-1538).

ARTURO DI MODICA/JOAN SHERMAN—Recent sculpture by both. Thru 2/23. Concord, 451 Broome (925-2994).

PETER FLACCUS—Abstract paintings that refer to nature by suggesting interaction of the elements through a rich, tumultuous color surface; thru 2/6. Knowlton, 153 Mercer (431-8808).

ART

DAVID GEISER—Abstract paintings, 1/24-2/24. Rentschler, 72 Greene (431-7550).

JEFF GOMPERTZ—Oil and wax paintings with imagery that refers to architecture and machinery, thru 2/23. Bouckaert, 100 Hudson (925-6239).

DON HAZLITT—Small painted constructions called "Floating Worlds," thru 2/6. Esman, 121 Spring (219-3044).

SHERYL HUMPHREY—Land and seascape paintings peopled with characters from movies and television, thru 2/9. Herlin, 68 Thompson (431-8732).

TERRENCE KELLER—Gestural abstract paintings on long, vertical canvases, by a Canadian artist, thru 2/9. Triangle Center, 4 Great Jones (679-1320).

GIL KERLIN—Painted plaster sculptures of businessmen, thru 2/6. First Street, 386 W. Broadway (226-9011).

ROBERT KIPPUR/GARY MAYER—Paintings. Thru 2/9. Exit Art, 578 Broadway (966-7745).

LOUISE LAWLER/LAURIE SIMMONS/JAMES WELLING—New work. Thru 1/31. Metro Pictures, 150 Greene (925-8335).

JACKIE LIPTON—Abstract encaustic paintings with dream imagery, thru 1/26. Condeso-Lawler, 76 Greene (219-1283).

BARRY MASON—Paintings of imaginary futuristic people, thru 2/9. Condeso/Lawler, 76 Greene (219-1283).

ROBERT MORRIS—Work from 1967-1984. At Castelli, 142 Greene (431-6279), thru 2/9, and Sonnabend, 420 W. Broadway (966-6160), thru 1/26.

JAN MULLER—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, thru 2/23. Oil & Steel, 157 Chambers (964-1567).

GEORGE PECK—Paintings whose central theme is the contrast between city and country, thru 2/9. Stoler, 13 White (966-5090).

SIGMAR POLKE—Recent paintings by this German artist, thru 1/26. Boone, 417 W. Broadway (431-1818).

CURTIS RIPLEY—Ceramic sculpture, drawings, and paintings, thru 1/26. Toll, 146 Greene (431-1788).

SUSAN SMITH—Paintings that combine found architectural materials with color, thru 1/30. Gibson, 568 Broadway (925-1192).

MICHAEL TIMPSON—Environmental installation using ordinary materials, such as burlap bags, cinder blocks, coiled hoses, to create "an arena of despair," plus recent work by gallery artists, thru 2/6. Cutler, 164 Mercer (219-1577).

MARCO TIRELLI—Paintings with patterns based on architecture, thru 1/31. Nosei, 100 Prince (431-9253).

KEN TISA—Drawings, oil paintings, and works with sequins sewn or glued to the surface, that are partially inspired by Haitian art and contemporary folk art, thru 2/6. Stellweg Seguy, 169 Mercer (219-1320).

SUSANA TORRE/ALLAN WEXLER—An installation that consists of a full-scale working model of an unbuilt architectural project/Models, photographs, drawings and a full-sized "Beach Building." Thru 2/16. Feldman, 31 Mercer (226-3232).

JOHN TORREANO—Recent work, thru 2/2. Baskerville + Watson, 24 W. 57th (582-0058).

PETER VOULKOS/JEAN-MARC PROUVEUR—Ceramic works and new works on paper/Black-and-white photographic triptychs with central images of W.W. I. and W.W. II public memorial statuary flanked by contemplative nudes. Thru 1/26. Cowles, 420 W. Broadway (925-3500).

JAY WEISS—Still lifes and landscapes in intense colors, thru 2/23. Christian, 90 Prince (431-8601).

DOROTHY WILDER—Sculptures that take the forms of seashells and fossils, made of paper and porcelain, 1/26-2/20. Soho 20, 469 Broome (226-4167).

DAN WITZ—Figurative paintings on canvas and wood, thru 2/9. Semaphore, 462 W. Broadway (228-7990).

Other

ROMARE BEARDEN—Wood figures, thru 2/2. Cordier & Ekstrom, 417 E. 75th (988-8857).

MICHAEL CHANDLER—Recent paintings, thru 2/9. Ala, 32 W. 20th (741-3344).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

CHARLES LOCKE—A retrospective of paintings, prints and drawings, thru 2/2. Pratt Manhattan Center, 160 Lexington (685-3169).

JANNA LONGACRE/JOE UPHAM/RICHARD YELLE—Glass works by all three. Thru 2/23. Glass Workshop, 142 Mulberry (966-1808).

RUFINO TAMAYO—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

GROUP SHOWS

Madison Avenue and Vicinity

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

HIRSCHL & ADLER—21 E. 70th (535-8810). American *still life paintings by Hartley, O'Keefe, Porter,* Wonner, others; thru 2/16.

HOFFELD—1020 Madison (734-5505). 20th century European and American paintings, drawings, and sculpture by Baselitz, Dine, Guston, Irwin, Morley, Stella, others; thru 1/31.

I.B.M. GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

MARBELLA—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/2.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; 1/26-3/9.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Baziotes, Noguchi, Rivers, Rothko, thru 1/31.

L.J. WENDER—3 E. 80th (734-3460). Contemporary Chinese paintings that celebrate the Chinese New Year, 1/21-2/23.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "The Artist's Mark," with works by Brooks, Flack, Gray, Parsons, others; thru 1/26.

DEL RE—41 E. 57th (688-1843). Paintings and sculpture by Calder, Chia, Cucchi, Klee, Magritte, Ripps, others; thru 2/2.

DYANSEN 57—11 E. 57th (489-7830). Paintings by Kudo, Martinique, Morlock, Moser; thru 1/31.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

HEESY—50 W. 57th (245-1420). Landscape paintings by Bartlett, Brown, Cohen, Mazur, Sallick, Stayton; thru 2/16.

HERSTAND—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; thru 3/2.

HIGH SCHOOL OF ART AND DESIGN—57th & 2nd Ave.(752-4340). (Closed Sat.). A show of professional illustrators, faculty, alumni and students, thru 1/31.

MUNROE—56 W. 57th (246-9616). Recent painting and sculpture by Armstrong, Bradford, Dworkin, Hewat, others; thru 2/16.

ROSENBERG—20 W. 57th (757-2700). 17th and 18th century etchings from the collection of the Bibliotheque Nationale de France; thru 2/9.

ROYAL-ATHENA—153 E. 57th (355-2034). Masterworks of ancient art, thru 2/16.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 2/2.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

SEGAL—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; thru 2/28.

SOLOMON—724 Fifth (757-7777). An exhibition of painting and sculpture in cooperation with various East Village galleries/Selected photographs by Allen Ginsberg, from 1953 to the present; thru 1/26.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

ZARRE—41 E. 57th (752-0498). Works by Boyd, Oko, Olson, Shapiro, others; thru 2/15.

East Village

ART CITY—439 E. 9th (420-0867). Work that explores male sexuality, by Alonso, Fischl, Golub, Nechvatal, Wilson, others; 1/24-2/17.

B-SIDE—543 E. 6th (477-6792). Works by 20 artists, including Berkenblit, Cuvelier, Daze, Pocock, others; thru 2/3.

GROUND ZERO—526 E. 11th (475-5831). Inaugural show, with works by Brenner, Carey, Cockrill/Judge Hughes, Reid, Swansea, others; thru 2/3.

GROUP MATERIAL—345 E. 12th (242-3900). "A.D., Christian Influence in Contemporary Culture," with works by Byron, Cutrone, Finster, Spero," thru 2/8.

SHARPE—328 E. 11th (777-4622). "Exquisite Objects" by Dean, Irish, Laemmle, Lucero, McCloud; thru 1/31.

SoHo and Tribeca

A—330 Broome (431-9464). "The Friends Show," with works by Cleveland, Corragio, Johnson, Lack, Schneeman, Warhol, others; thru 2/10.

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by 17 artists from the Akwesasne community, reflecting the cultural beliefs of *the Mohawk; thru 2/9.*

ARTISTS SPACE—223 W. Broadway (226-3970). Installations utilizing film and slide projections, by Barry, Brandl, Carpenter, Rubin; 1/26-2/23.

ART PALACE—611 Broadway (473-3178). Works by Fetting, McLean, Rego, Roloff, Schuyff, Smith, Winters, others; thru 1/26.

BROMM—90 W. Broadway (732-6196). "New Painting" by Bidlo, Frangella, Kostabi, Prol, Robinson, others; thru 2/2.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; 1/25-3/3.

DRAWING CENTER—137 Greene (982-5266). "Selections 28"—new works by emerging artists, including Bomeisler, Denson, Dill, Gray, Grieve, Jayes, Rockman, Smollin, Wagoner, Way; thru 2/16.

ELEMENTS—90 Hudson (226-5910). Works in paper, by Anderson, Batchelor, Ketchum, Prentice, Seventy, Wong, others; thru 2/17.

55 MERCER—(226-8513). Works by 18 artists selected by former *Artforum* editor Joseph Masheck, thru 1/26.

49th PARALLEL—420 W. Broadway (925-8349). A selection of new design works from Toronto's "Phoenix" exhibition; thru 2/2.

GERMANS VAN ECK—420 W. Broadway (219-0717). Works on paper by gallery artists, and photographs by Nolan and Staller; thru 2/2.

HARRIS—383 W. Broadway (431-3600). Works by Brodsky, Castanis, Moers, Webber; thru 2/2.

HOFFMAN—429 W. Broadway (966-6676). Early and recent work by Nice, Okulick, Owen, Plagens, Sullivan, Tworkov, Wofford; thru 2/21.

HUTCHINSON—138 Greene (966-3066). Abstract paintings and sculpture by Budd, Cohen, Emery, Ginnever, Ming, Resnick, Valentin; thru 1/31.

KIND—136 Greene (925-1200). "More Is More Is More"--paintings by Anderson, Copley, Escher, Hendon, Kohlhofer, Rand, Wizon; thru 2/2.

KITCHEN—59 Wooster (925-3615). "The Anticipated Ruin," with works by Beirne, Bender, Garrat, Jacobs, Komar and Melamid, Lawler, Levine, McCollum, Nagy, Parrino, Vaisman; thru 2/2.

MANHATTAN ART—81 Greene (219-2007). Drawings and sculpture by Bills, diSuvero, Marden, Moskowitz, Nonas, others; thru 2/2.

METRO PICTURES—150 Greene (925-8335). Works by Lawler, Simmons, Welling; thru 1/26.

MUSSAVI—623 Broadway (505-2297). Works by Brown, Morrison, Nero; 1/25-2/16.

PRINCE STREET—121 Wooster (226-9402). Sketches and working drawings by Acker, Bernier, Marcus, Prusinowski, Wallace, others; thru 2/16.

SHAFRAZI—163 Mercer (925-8732). Works by seven young French street artists who call themselves "The Ripoulin Group," thru 2/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Delange, Mehrtens, Pyke, Snow; thru 2/16.

STARKMAN—465 W. Broadway (228-3047). Paintings with architectural elements by Parker, Pennington, Quisgard; thru 2/2.

VISUAL ARTS—137 Wooster (598-0221). Nine artists selected by Walter Darby Bannard; thru 1/27.

WARD-NASSE—178 Prince (925-6951). Works by Ames, Cook, Montague, Shapiro; thru 2/7.

WHITE COLUMNS—325 Spring (924-4212). New sculpture by Allen, Cantwell, O'Hara, Peterka; video by Auder, Bratten, Peehl, Smith, others; thru 2/4.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Paintings, installations and photographs in a show entitled "Shifting Views,"thru 2/2.

BERNARDUCCI—17 E. 17th (206-7578). Works by 20 artists, including Bosman, Cutrone, Prol, Wall; thru 2/3.

BRONX RIVER ART CENTER—1087 E. Tremont (589-5819). Work that is concerned with ecology by Connor, Feldman, Lawrence, Vollmer, others; thru 2/23.

COOPER UNION—Third Ave. at 7th (254-6300). "Typographica USSR"—an exhibition of Soviet lettering, calligraphy and type design; thru 1/30.

GREY ART GALLERY—33 Washington Place (598-7603). "Action/Precision: The New Direction in New York 1955-60"—works by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings that have been selected to reflect the ideas taught at the Studio School, by Agostini, Bleckner, DeNiro, McNeil, Wilson, others; thru 2/8.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). "Rediscovered Printmakers of the 1930's"— works by Brodsky, Grambs, Heckman, Vogel;" thru 2/10.

Photography

BERENICE ABBOTT—Vintage portraits and views of New York, thru 1/26. Marlborough, 40 W. 57th (541-4900).

JAMES BALOG/PAUL CAPONIGRO—Photographs of hunters in the American Northwest/200 images from his thirty-year career, including photographs of New England woodlands, Stonehenge, Southwest desert landscapes, thru 2/17. I.C.P., 1130 Fifth (860-1783).

ROBERT BORG—Photographs of covered objects, pavements, and Carnival week in Rio di Janeiro, thru 2/2. Rosenberg, 115 Wooster (431-4838).

HENRI CARTIER-BRESSON—Some of his best-known images, covering a period of 40 years, thru 3/3. Miller, 38 E. 57th (319-1800).

CHUCK CLOSE—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, thru 2/16. Pace/MacGill, 11 E. 57th (759-7999).

RALSTON CRAWFORD—Black-and-white photographs of machine, architectural, and nautical abstractions, thru 2/2. Miller, 724 Fifth (246-1625).

STANLEY GREENBERG—Black-and-white photographs of architecture in urban and rural landscapes, 1/22-2/19. Arsenal, Fifth Ave. at 64th (360-8173). Closed Sat.

KNOWLTON—153 Mercer (431-8808). Photographs of flowers by Ekstrom, Horst, Lartigue, Man Ray, Modotti, others; thru 2/6.

LEDEL—168 Mercer (966-7659). "Cuba: A View from Inside, Photographs from 1959-1984;" thru 2/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

MUNICIPAL ART SOCIETY—457 Madison (935-3950). Photographs of Hells' Kitchen by Maren Erskine, set in sound environments created by Reed Erskine; thru 2/16.

HOLLY ROBERTS—Images of the Southwest, thru 2/8. Pfeifer, 568 Broadway (226-2251).

AUGUST SANDER/HELMAR LERSKI—Photographs of hands from his series, "The Organic & Inorganic Tools of Man," begun in the 1920's/Two series of portraits entitled, "Arabs and Jews," 1931-35, and "The Metamorphosis Through Light,"1936. 1/24-2/23. Sander, 51 Greene (219-2200).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).

STALEY-WISE—177 Prince (777-1590). Portraits of artists by Blumenfeld, Brassai, Dahl-Wolfe, Horst, Mapplethorp, others; 1/22-3/2.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; 1/25-5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28...Titian Ramsay Peale, 1799-1885; thru Spring '85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. noon-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...Daniel Serra-Badue: Paintings and Lithographs, Their Literary and Visual Antecedents; thru 1/27...New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17... Lee Krasner: Works on Paper; thru 2/25... The Brueghel Series (A Vanitas of Style): an installation by Pat Steir; thru 2/18.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. African Masterpieces from the Musee de l'Homme; thru 1/26.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24...Fabled Cloth: Batik from Java's North Coast; 1/29-4/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters ...Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D.... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...French Drawings Recently Acquired: 1975-1984; thru 2/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; 1/22-5/5...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on Television; thru 1/31... A Tribute to Thames Television; thru 1/31...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr...Cream of the Crop: The New Couture; thru 6/16...Manhattan on Ice: Skating and Sleighing in Old New York; thru 1/27...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing....From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection... Recent Gifts of Members; thru 2/3.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9...Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Women of Courage; thru 2/28.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; 1/27-6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus.... The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/26 at 10 & 2: Fine American Furniture, Silver, and Decorative Arts. On view from 1/19. **East**, 219 E. 67th St. (570-4141). 1/22 at 10: American Furniture, Paintings, and Decorative Objects. On view from 1/18. 1/23 at 10: American Paintings. On view from 1/19. 1/24 at 10: Jewelry. On view from 1/19.

DOYLE—175 E. 87th St. (427-2730). 1/23 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations, including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries and Rugs. On view from 1/19.

PHILLIPS—406 E. 79th St. (570-4830). 1/22 at 1: Jewelry. On view from 1/19.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 1/26 at 2: Fine English Furniture, Decorations and Rugs. On view from 1/19.

RADIO HIGHLIGHTS

Wed., Jan. 23

3:00/WNCN—Albinoni: Cto for 2 Oboes in F, Op.9, #3; **Janacek:** Sinfonietta; **Paganini:** Sonata Concertata for Flute & Guitar.

WNYC—Finney: Piano Qt; **Persichetti:** Cto for Piano, Four Hands.

4:00/WNYC—Music of the Modern World: 1984 International Rostrum of Composers. **Saariaho:** Illusions for Sym Orch & Computer Tape; **Risset:** Contours for Magnetic Tape.

4:04/WQXR-AM/FM—Punto: Horn Cto #6 in E-Flat; **Ravel:** Sonatine; **Beethoven:** Ov from King Stephen; **Waldteufel:** Les Sirenes Waltz, Op.154.

5:00/WNCN—Handel: Sonata for Violin & Continuo in D, Op.1, #13; **Arriaga:** Nonetto Ov; **Mendelssohn:** Hebrides Ov, Op.26, "Fingal's Cave."

6:00/WNCN—Britten: Gloriana, Op.53: Courtly Dances; **Dukas:** The Sorcerer's Apprentice.

7:00/WNYC—Debussy: Etude pour les Degres chromatiques; **Downey:** The Edge of Space; **Glinka:** Trio Pathetique.

7:03/WQXR-AM/FM—Vivaldi: Cto for Solo Violin & Strings.

8:00/WNCN—Brahms: Variations on a Theme by Paganini, Op.35, Book 2; **Bach:** Orchestral Suite #3 in D.

WNYC—The Frick Collection. **Telemann:** Cantata, "Hemmet den Eifer, verbannet die Rache"; **Bach:** "Seele, deine Spezereien" from "Easter Oratorio"; **Mozart:** Aria from "Il Re pastore."

8:05/WQXR-AM/FM—Mozart: Sym #40 in g; **Kabalevsky:** Cello Cto #1, Op.49.

9:00/WNCN—Bach: Sonata for Flute & Harpsichord #6 in E; **Beethoven:** Sonata for Piano #16 in G, Op.31, #1; **Ravel:** Miroirs: Alborada del gracioso.

Thurs., Jan. 24

3:00/WNCN—Sullivan: Merchant of Venice Suite; **Bach:** Brandenburg Cto #4 in G; **Albinoni:** Cto for Oboe in d, Op.9, #2.

WNYC—Schoenberg: Piano Cto; **Willan:** Organ Works.

4:04/WQXR-AM/FM—Mozart: Sym #14 in A; **Schubert:** Moment Musicale #6 in A-Flat; **Handel:** Cto Grosso in D, Op.3.

5:00/WNCN—F. and C. Doppler: Souvenir de Prague, Op.24; **Liszt:** Concert Paraphrase on Lohengrin (Prelude to Act 3 and Wedding March).

6:00/WNCN—C.P.E. Bach: Sym in D; **Brahms:** Academic Festival Ov, Op.80; **Mozart:** Divertimento in B-Flat; **Godard:** Suite, Op.116.

7:00/WNYC—Franck: Le Chausseur maudit; **Sibelius:** Sym #6 in d.

7:03/WQXR-AM/FM—Handel: Cto Grosso in B-Flat, Op.3; **Schumann:** Konzerstuck in F, Op.86; **Ravel:** Une Barque sur l'ocean.

8:00/WNYC—Minnesota Orchestra. Charles Dutoit, conductor. **Rossini:** Ov, William Tell; **Bernstein:** Serenade; **Saint-Saens:** Sym #3, "Organ."

8:05/WQXR-AM/FM—Tartini: Flute Cto in G; **Schubert:** Sym #7 in E.

9:00/WNCN—Carnegie Hall Tonight. With violinist Elmar Oliveira, pianist Robert McDonald. **Handel:** Sonata for Violin in D, #4, Op.1, #13; **Prokofiev:** Sonata for Violin in F, #1, Op.80.

Fri., Jan. 25

12:05/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon. With Dana Bate, Martin Bookspan, George Edwards, Karl Haas, George Jellinek, June LeBell, Duncan Pirnie, Tony Rudel, Robert Sherman, Gregg Whiteside, Zubin Mehta, others. Live from Avery Fisher Hall.

3:00/WNCN—Prokofiev: Sym #1 in D, Op.25, "Classical"; **Bach:** Sonata for Violin & Harpsichord in c; **Debussy:** Epigraphes Antiques.

WNYC—New music from Finland—**Salinen, Kokkonen, Rautavaara.**

4:00/WNCN—Bonporti: Cto a Quattro in E, Op.11, #9; **Parma:** Italian Renaissance Lute Music; **Bizet:** Jeux d'enfants, Op.22.

5:00/WNCN—Wagner: Faust Ov; **Soler:** Cto for 2 Harpsichords #3 in G; **Liszt:** Hungarian Rhapsody #9 in E-Flat; **Telemann:** Fantasias for Flute.

6:30/WNYC—Airworks. Earl Howard's *Naked Charm*, a concerto for alto saxophone and electric soud. Recorded live at the Cathedral Church of St. John the Divine in New York City.

7:00/WNCN—Mendelssohn: Midsummer Night's Dream, Op.21: Ov; **Franck:** Symphonic Variations for Piano & Orch; **Smetana:** Wallenstein's Camp.

WNYC—The Opera Box. Explores opera and the history of singing in the 20th century.

8:00/WNCN—Hummel: Cto for Trumpet in E-Flat; **Stainer:** Magnificat and Nunc dimitis in B-Flat; **Corelli:** Cto Grosso in C, Op.6, #10.

WNYC—Nicolai Ghiaurov sings **Borodin, Glinka & Dargomizhsky.**

9:00/WNCN—Beethoven: Cto Movement for Violin in C; **Glazounov:** Cto for Saxophone in E-Flat, Op. 109; **Susato:** Suite of Dances.

Sat., Jan. 26

6:00 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

10:00 a.m./WNCN—Mahler: Sym #10: Adagio & Purgatorio; **Grandi:** O Beate benedicte; **Rossini:** La Gazza Ladra: Ov.

WNYC—Sibelius: Sym #7 in C; **Cage:** 6 Melodies.

11:00 a.m./WNCN—Beethoven: Cto for Violin in D, Op.61; **Vivaldi:** Cto for Recorder in F.

WNYC—Brahms: Clarinet Qnt in b, Op.115.

12:00/WNCN—Tartini: Cto for Cello in A; **Ibert:** Escales; **Haydn:** Cto for Trumpet in E-Flat.

WNYC—1984 Salzburg Festival. **Mozart:** String Qt in B-Flat, "Hunt"; **Eder:** Clarinet Qnt, Op.77.

1:00/WNCN—Kuhnau: The Combat of David and Goliath; **J.A. Benda:** Cto for Harpsichord & Strings in C; **Schubert:** Rondo brillant for Violin & Piano in b, Op.70.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Offenbach:** Les Contes d'Hoffman (Malfitano, Bybee, Kraus, Morris/Rudel).

3:00/WNYC—New Sounds. **Slepian:** Imaginary Path; Nightwatch; **Borden:** Enfield in Winter.

4:00/WNCN—Bach: Toccata & Fugue in D; **Wagner:** Kaisermarsch; **Mozart:** Qt #4 in C; **Verdi:** Macbeth: Ballet Music.

5:30/WQXR-AM/FM—New York Philharmonic/WQXR Radiothon.

7:00/WNCN—Anniversary Concert. Arthur Rubinstein, Franz Schubert. **Schubert:** Ov in C, "In the Italian Style"; **Chopin:** Andante Spianato and Grande Polonaise Brillante, Op.22.

8:00/WNCN—Artist's Image. Jean-Pierre Rampal, flutist. **Debussy:** Preludes, Book 1: La Fille aux cheveux de lin; **Frederick the Great:** Cto for Flute in C.

9:00/WKCR—Opera Topics with Lorenzo Alvary. Report on the 1984 International Singing Competition for Verdian Voices, in Busseto, Italy.

WNCN—Saturday Night Opera. **Bizet:** Carmen (Baltsa, Barbaux, Ricciarelli, Carreras, Van Dam, Malta, Paris Opera Choir/Laforge).

9:30/WKCR—The First Complete Opera Recordings. Stefan Zucker, host. **Donizetti:** La Favorite (Lapeyrette, Lasalle, Albers).

Sun., Jan. 27

8:00 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon. With Dana Bate, Martin Bookspan, George Edwards, Karl Haas, George Jellinek, June LeBell, Duncan Pirnie, Tony Rudel, Robert Sherman and Gregg Whiteside, as well as Zubin Mehta and members of the Philharmonic. Broadcast live from Avery Fisher Hall.

10:00 a.m./WNCN—Classic Guitar. **Carcassi:** Au clair de la lune, Op.7; **Vivaldi:** Cto for Guitar in D; **Poulenc:** Improvisation #12 in E-Flat.

WNYC—High Performance. Jerome Kern—100 Years. William Bolcom and Joan Morris perform before a live studio audience with "Look for the Silver Lining," "Long Ago (And Far Away)," "All the Things You Are," "Smoke Gets in Your Eyes," and others.

12:00/WNYC—Chamber Music Society of Lincoln Center Bach Festival. **Bach:** Cantata "Mein Herze schwimmt in Blut"; Ov #3 in D; Cantata "Ich armer Mensch, ich Sundenknecht" (Aler, Auger, Bunnell, Holt).

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. With violist Milton Preves. **Corigliano:** Tournaments: Ov; **Mozart:** Sym #39 in E-Flat.

2:00/WNYC—Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. With Gillian Weir. **Bach:** Toccata & Fugue in d; Selections from the Achtzehn Chorale; Prelude & Fugue in b.

4:00/WNCN—Delius: Air and Dance; **Haydn:** Sym #92 in G, "Oxford"; **Debussy:** Sonata for Cello & Piano in d.

6:00/WNYC—A Musical Offering: Authentic Instruments and Interpretations. Smithsonian Chamber Players—Music of the French High Baroque. Works by Couperin, Rameau, Marais, Clerembault and Boismortier.

7:00/WNCN—Anniversary Concert. Wolfgang Amadeus Mozart. **Mozart:** Cosi fan tutte: Ov; Andante with 5 Variations for Piano duet in G; Motet, "Ave verum Corpus"; Cto for Piano #17 in G.

8:00/WNYC—Los Angeles Philharmonic. **Harris:** Sym #3; **Saint-Saens:** Piano Cto #4; **Rachmaninoff:** Symphonic Dances (Kahane/Navarro).

10:00/WNYC—Schmidt: Concertino for Piano & Brass Qnt; **Wada:** Lament for the Rise and Fall of the Elephantine Crocodile.

Mon., Jan. 28

3:00/WNCN—Giustini: Sonata for Piano #7 in G; **Copland:** Lincoln Portrait.

4:04/WQXR-AM/FM—Vaughan Williams: The Lark Ascending; **Mozart:** Divertimento in B-Flat.

5:00/WNCN—Galuppi: Cto a quattro #6 in c; **Rossini:** William Tell: Ov; **Gottschalk:** Piano Music; **Auber:** Le Domino Noir: Ov.

6:00/WNCN—Glinka: Spanish Ov #1 "Jota Aragonesa"; **Gluck:** Orfeo ed Euridice: Dance of the Blessed Spirits.

7:00/WNYC—Cortes: Meditations for String Orch; **Coates:** Cinderella Fantasy; **Haydn:** Piano Trio in G.

7:03/WQXR-AM/FM—Sullivan: Scene 1 from Pineapple Poll; **Schubert:** Minuets, #5-8; **Lutoslawski:** Variations on a Theme by Paganini.

8:00/WNCN—Haydn: Sym #104 in D, "London"; **G. Gabrieli:** Symphoniae Sacrae, Vol. 2: Misericordia a 12; **Bach:** Brandenburg Cto #3 in G.

WNYC—Rachmaninoff: Caprice bohemein; **Milhaud:** Viola Sonata #1; **Prokofiev:** Alexander Nevsky.

8:05/WQXR-AM/FM—Zipoli: Suite in F; **Mozart:** Sym #41 in C.

9:00/WNCN—Great Concerts from the Y. Recordedatthe92ndStreet Y. With violinist Joseph Swensen, pianist Jon Kimura Parker.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. With cellist Yo-Yo Ma, Berkshire Music Center Orchestra, Tanglewood Festival Chorus. **Dvorak:** Slavonic Dance #10 in e, Op.27; Cello Cto in b, Op.104; **Tchaikovsky:** Ceremonial Ov, 1812.

Tues., Jan. 29

3:00/WNCN—Wieniawski: Cto for Violin #1 in f-sharp, Op.14; **Vaughan Williams:** Fantasia on a Theme by Tallis.

WNYC—A tribute to the pianist Etelka Freund.

4:04/WQXR-AM/FM—Telemann: Cto in e for Recorder, Flute, Strings & Continuo; **Wieniawski:** Variations on an Original Theme.

5:00/WNCN—Ricciotti: Concertino for 4 Violins, Viola, Cello & Bass; **Debussy:** Nocturnes: Sirenes.

6:00/WNCN—J. Strauss, Jr.: Wine, Women and Song Waltz, Op.333; **Koetsier:** Partita for English Horn & Organ, Op.41, #1; **Doppler:** Fantaisie pastorale hongroise, Op.26. **Albicastro:** Cto a Quattro in F, Op.6, #6.

7:00/WNYC—Elgar: Serenade in e for Strings; **Berlioz:** Symphonie fantastique.

7:03/WQXR-AM/FM—Young Artists Showcase.

8:00/WNCN—Recitals broadcast live from the WNCN Performance Studio. Manuel Barrueco, guitarist.

8:06/WQXR-AM/FM—Schubert: Sym #8 in F; **Vaughan Williams:** Partita for Double String Orch.

9:00/WNYC—St. Paul Chamber Orchestra. **Haydn:** Sonata in E-Flat; **Debussy:** String Qt, Op.10; **Schubert:** Sonata in A, Op.120.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Yoel Levi, conductor. **Brahms:** Variations on a Theme by Haydn, Op.56; **Ginastera:** Variaciones.

Unless otherwise indicated, all times are p.m. and all stations are FM.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. (M) AE, CB, DC, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (I-M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. (M) AE, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. (M) AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. (I) No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.(M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. (M-E) AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. (M) AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. (E) No Credit Cards.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

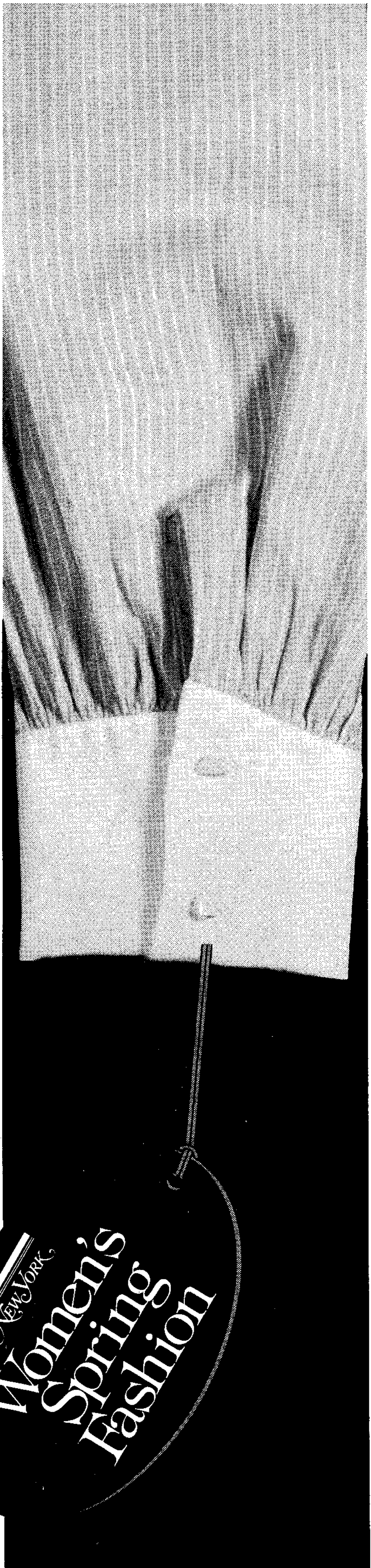
CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. (I) MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.



Advertising Close: February 11
On Sale: February 25
Issue Date: March 4

RESTAURANT DIRECTORY

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30.

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Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No credit cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. (M) AE, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

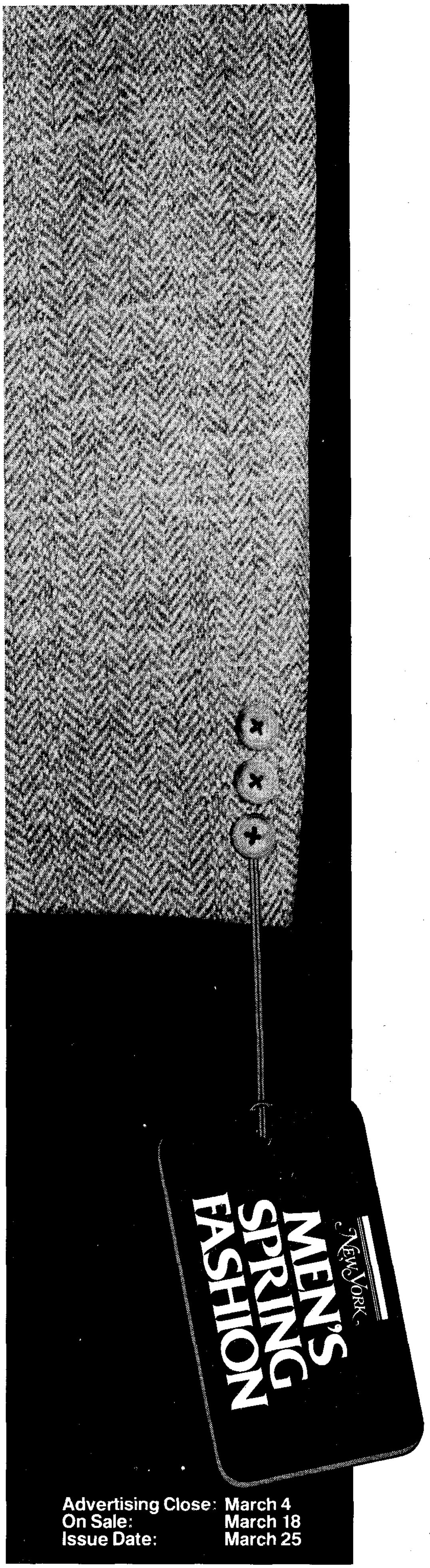
NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-



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43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon, 1/21-31, Hungarian Festival. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. (M-E) AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Szechuan. Spcls: lotus cornish game hen, surf and turf szechuan, szechuan and hunan taste. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. from 12:30. Private parties 4-30. Free D parking from 5. (I-M) AE, CB, DC, MC, V.

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HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC,MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

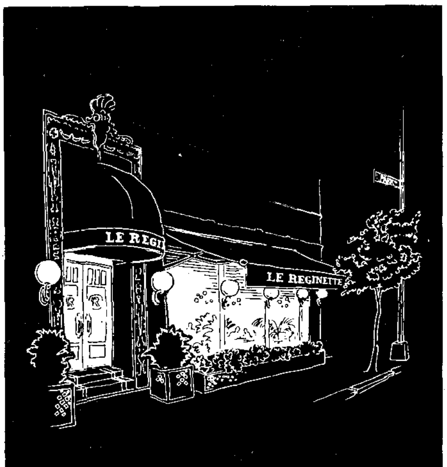
A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.



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BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D

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HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—**1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—**24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—**48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—**57 W. 56th St.,** 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LARRE—**846 Seventh Ave., bet. 54th-55th Sts.,** 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda**—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

LE CHAMBERTIN—**348 W. 46th St.,** 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V.

LE VERT-GALANT—**109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

NICK & GUIDO—**334 W. 46th St.,** 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. (M) AE, CB, DC, MC, V.

PATSY'S—**236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAINBOW ROOM—**30 Rockefeller Plaza, 65th floor of RCA building,** 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). Rainbow Grill: Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—**811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—**321 W. 51st St.,** 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—**36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—**Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—**608 Ninth Ave., bet. 43rd & 44th Sts.,** 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—**834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—**21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—**120 W. 51st St.,** 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—**236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—**243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—**221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—**208 E. 58th St.,** 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—**Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—**59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE CHANTILLY—**106 E. 57th St.,** 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—**118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—**1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—**40 Central Park S.,** 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—**1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—**57 W. 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—**118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-

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2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. *D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til* 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. *Disco* dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater *D* 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. *Spcls: blini, shashlyk,* chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar *aux poireaux et aux truffes.* Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

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ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. *Spcls: fuzi* Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** *French cuisine.* B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. *noon-3. D Mon.-Sat.* 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** *English afternoon tea daily* 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. *D* daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, *fettuccine primavera,* gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

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CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. (I) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

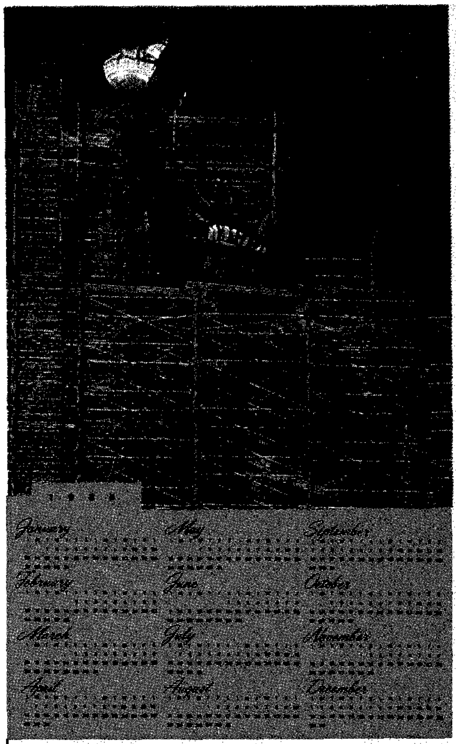
MICHAEL'S—2929 Ave. R., 998-7851/339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.



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OTHER EVENTS

Happenings

WINTER ANTIQUES SHOW—This annual beauty of an exhibit-sale might just be the very best spot to be on a cold winter day or night: "Paradise in the Sun," the centerpiece exhibit by the Horticultural Society of New York, is full of bamboo palms, tulips, orchids, tomato plants, and other signs of the tropics or at least a New York spring to come. Dates are 1/26–2/3, and the place is the handsome Seventh Regiment Armory, Park Ave. and 67th St. Over 70 dealers from several states and Europe will be on hand in beautifully decorated and lighted "shops" and booths, with furniture, artworks, jewelry, accessories from all periods. Another den't-miss focal point: a loan exhibit from the Brandywine River Museum in Pennsylvania; the American paintings are by Andrew Wyeth, Howard Pyle, George Cope, and others. Show hours: daily 11 a.m.–9 p.m.; Sun. 1–6; admission is $6. On the 25th at 5, a Patrons' Preview party, at $150 a person; at 6:30, a Preview party, $90; **East Side House** Settlement benefits (665-5250).

SPECIAL DAYS FOR SPECIAL PEOPLE—"The Gift of Music" is a tribute to Martin Luther King, 1/21 at 7:30, at the American Museum of Natural History, C.P.W. and 79th St. (873-1300). There'll be poetry reading by Joanna Featherstone, African and Afro-Caribbean dance by Ajaibo Waldron and his African Inspirations of Rhythms Dance Co., and music by Dewight Gassaway and Fuma Pefada jazz quartet, as well as by the Voices of Unity Gospel Choir of SUNY New Paltz. It's free, first-come-first-served seating. . .Albert Schweitzer's affinity for Bach is well known, and the birthdays of both will be saluted at the Second Presbyterian Church, 6 W. 96th St. (749-1700), 1/28 at 8. Harold Stover will play some of Bach's works for the organ, and Lilly Lessing will be Helene Schweitzer in her one-woman performance, "I Am His Wife." $5 admission.

ICE CAPADES—The newest edition features, among the production skaters and ice comics, Olympic champs Scott Hamilton, Elaine Zayak, Kitty and Peter Carruthers. Meadowlands Arena, E. Rutherford, N.J. (201-935-3900): 1/22–27. Madison Square Garden (564-4400): 1/30–2/10. $7.50–$12.50.

FOR COLLECTORS, FANS, HOBBYISTS—The Garden Cat Club will be holding its first annual international competition 1/25, 26, 27 at—where else?—Madison Square Garden. 800 cats will be judged, and they'll come from all over the world to show off their finer points and characteristics. For cat fanciers, enough said; but there'll also be a marketplace for cat-related items, and behavior and nutrition experts on hand, too. Fri. 5–10 p.m.; Sat. Sun. 9 a.m.–6 p.m. $6, $4 children and seniors. . .The Jewelry Studios of the 92nd Street Y, on Lexington Ave., will throw open their doors so we can all have a look around. There'll be a slide show to illustrate the work of students and faculty. Date is 1/27, 3–5. Free. . .Another records flea market, at 253 W. 72nd St., is on for 1/26, 27, 11–4, with 5,000 records from the '40s through the '70s, in all music moods. Free. . .More memorabilia, sports this time: Madison Avenue I, at the Roosevelt Hotel, Madison Ave. and 45th St., 1/26, 27. Besides all the cards, autographs, photos, and other stuff, a few celebs will be on hand, and there'll be door prizes. $2.50, with hours Sat. 9–6, Sun. 10–6.

MID-WINTER CALENDAR DATES TO NOTE—The Writers in Performance lineup at the Manhattan Theatre Club is always a winner, and the opener, 1/28, is a benefit for the series. It's called "Sung and Unsung Sondheim," and Patricia Elliott and John McMartin will join in the tribute, concentrating on the lyrics by the composer. Time is 7:30, at the Club theater at City Center; $40 both show and reception, $20 show only (472-0600). . .Wood-stove cooking sounds inviting right about now, yes? Join the folks at the Clay Pit Ponds State Park Preserve, Staten Island, for a bake-and-griddle session on 1/27, 1-3; free, but must pre-register (718-967-1976). . ."Floor It!" will be a benefit for Performance Space 122, 150 First Ave. and 9th St. (477-5288), with two shows, 8 and 11 p.m., on both 1/25, 26. There'll be a bit of theater, some music and dance, and some performance art as well, with a different lineup at each show. Expect people like Tim Miller, Mabou Mines, Pooh Kaye, Bob Telson, John Bernd, The Wooster Group, and lots more. $15 at the door. . . Special for the nostalgia-minded: "The Spinning Wheel as Artifact, Symbol, and Source of Design" will be the final winter lecture at the Abigail Adams Smith Museum auditorium, 417 E. 61st St. (838-6878). Date is 1/23 at 6, and it's $7.50. Speaker is Christopher Monkhouse of the Rhode Island School of Design, and before he takes the platform, cocktails will be offered.

Tours

HELL'S KITCHEN/BROADWAY THEATER DISTRICT, with Adventure on a Shoestring (265-2663). 1/27 at 3, meet at S.W. corner of Broadway and 51st St. $5.

CHELSEA ARTISTS' STUDIOS, with the Floating Gallery (254-3690). 1/26 at 1; $12. Call for meeting place.

MANHATTAN'S NORTH END, with the Shore Walkers of New York (663-2167). 1/26 at 9:30 a.m., meet at S.W. corner of Broadway and 181st St. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx**: 1/26 at 1, a talk and slide show on Van Cortlandt Park's history, at the Visitor Center, 242nd St. and Broadway (548-7880); reservations necessary. 1/26 at 1, a walk around Crotona Park, with an eye to its history; meet at the Boathouse (589-0096). 1/27 at 1, meet at the Boathouse for a workshop on winter photography; take a 35 mm camera and color film. . .**Brooklyn** (718-856-4210): 1/26 at 1, meet at Colonial Rd. and 68th St. for a look at "nature's skyscrapers" in Owl's Head Park. 1/27 at 8 a.m., meet at the Grand Army Plaza entrance to Prospect Park for a beginners' birding session . . .**Manhattan** (397-3091): 1/26 at 7 p.m., meet at corner of Isham and Seaman Aves. for a nighttime guided walk in Inwood Hill Park. . .**Queens** (718-699-4204): 1/27 at 1, meet at the Kissena Park Boathouse, Oak Ave. and 164th St., for "Blazing Blizzards," a program about snowstorms in the area, and winter in the parks. . .**Staten Island** (718-442-1304): 1/26 at 1, learn the lore of the Leni Lenape Indian, long-ago resident of the area. Pre-register.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A Botanical Safari, 1/26 at 10 a.m.; $1. A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: a walk in Inwood Hill Park, 1/27 at 1; meet at the flagpole near the Isham St. entrance. Free (204-1112). See also Urban Park Rangers, above.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: A city walk, tour of lower Yorkville and the "Silk-Stocking District." 1/27 at 1, meet in front of Bergdorf Goodman, Fifth Ave. and 58th St. $1 (876-6688).

Sports

WANAMAKER MILLROSE GAMES—International track-and-field event, with full range of competition. Madison Square Garden (564-4400). 1/25 at 6. $12–$30.

HOCKEY—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 1/22 at 8:05, vs. Detroit. 1/24 at 8:05, vs. Toronto. 1/26 at 5:05, vs. Washington. . .**N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 1/24 at 7:30, vs. Detroit. 1/27 at 7:30, vs. Minnesota.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. All at 7:30: 1/22, vs. Seattle. 1/26, vs. Indiana. 1/28, vs. Los Angeles.

COLLEGE BASKETBALL—Doubleheader, 1/23 at Madison Square Garden (564-4400): South Florida vs. St. Peter's, at 5:30; St. John's vs. Syracuse, at 8. $8–$12.50.

RUNNING—Road Runners Club 20K run, 1/27. Start is at 10 a.m., Fifth Ave. and 90th St. in Central Park; finish is at the same point. See also Pee Wee, under Children, below.

GOLDEN GLOVES BOXING—Madison Square Garden, Felt Forum (564-4400). Preliminary bouts, 1/25, 29, 30, 31, 2/1, 6, 7, 13 at 8. $5, $7.50.

WRESTLING—All-star pro matches. Madison Square Garden (564-4400), 1/21 at 8. $7–$12.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 1/23, the Broadway. 1/26, the Assault. 1/27, the Coaltown.

Children

FAIR MEANS OR FOUL, "a fractured fairy tale" opera by Seymour Barab. A Music Downtown children's concert, fully staged by the After Dinner Opera Company, with the composer on hand to introduce it all. Third Street Music School Settlement, 235 E. 11th St. (777-4230). 1/27 at 1:30 and 3:30. $2, adults $4.

PLAY TO WIN—Musical about Jackie Robinson's early days and his career as the major baseball leagues' first black player. Theatreworks USA, Promenade Theater, Broadway and 76th St. (595-7500). 1/26, 2/2 at 10:30 a.m. and 12:30; 1/27, 2/3 at 12:30. $9, $12.

CHILDREN'S GARDENING is a new handbook soon to come from the Brooklyn Botanic Garden, and there will be a pre-pub gathering at the Garden, 1000 Washington Ave., 1/27. At 2:30, a film called "Watch Out for My Plant" and another, "Vegetable Gardening"; at 3, a concert by young musicians Simone Dinnerstein, a 12-year-old gardener and pianist, violinist Shari Bart, and cellist Neeri Zeevi. Free.

PAPAGENO PUPPET THEATER—Original musicals: "Cinderella," Sat. at noon and 2, thru 2/4. "Hansel and Gretel," Sun. at noon and 2, thru 2/5. West Side Y, 5 W. 63rd St. (663-0267). $3.

THE SWORD IN THE STONE—The Disney animated film about King Arthur. Trinity School auditorium, 101 W. 91st St. (307-6149). 1/27 at 2. $2.50.

PARENT-TOT NATURE PROGRAM—Indoor and outdoor activities for 3-4-year-olds--art projects, gardening, stories, more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). Each Mon., 10:30-11:30 a.m. Free pre-registration necessary.

PEE WEE FUN RUN—Road Runners event for kids 5 and under, a quarter-mile race. 1/27 at 9:30 a.m. starting at Fifth Ave. and 90th St., Central Park (860-4455 for entry information). Adults' 20K race follows.

PAPER BAG PLAYERS—"Everybody, Everybody," a musical revue about a magician, potato pancakes, and more. Symphony Space, Broadway and 95th St. (864-5400). 1/26, 27 at 2. $8.

THE MOUSE HOUSE, and "The Marionette Ballet." Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 1/27 at 2. $2.50.

CHELMANIA, a musical. New Theater, 62 E. 4th St. (972-0672). 1/27 at 2; alternates Sun. with "Tales of Chelm," a musical play with sketches and riddles, thru 3/10. $4.

THE WIZARD OF OZ—Musical version by Puppetworks. Old First Church, Seventh Ave. and Carroll St. (718-638-5217). 1/27 at 2. $3.50.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—1/27: at 1, "Peter Pan Meets the Wicked Wizard"; at 2:30, "Alice in Wonderland." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit: "Manhattan on Ice: Skating and Sleighing in Old New York," with snow scenes, costumes, and wooden ice skates; thru

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OTHER EVENTS

1/27. . .1/26 at 1:30: Puppets Unlimited, hand and rod puppets, with masked charcters, in "Pinocchio." $2.50. . .At 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 1/26 at 11 and 2: Paul Vincent Davis in "American Indian Folk Tales." $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 1/26 at 1: Join Mary Kay Harrity to hear "Bird Tales," and make bird masks. Free, but must reserve.

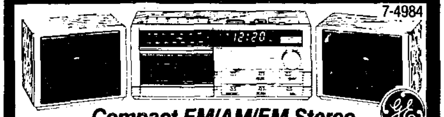
NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for film and other free programs in all the boroughs. Aguilar branch, 174 E. 110th St., 1/24 at 4: Michael Shall, with an origami workshop; pre-register. . .Seward Park branch, 192 E. Broadway, 1/24 at 3:30: Payton Wilkinson and Timothy Siciliano, with a cartoon workshop; pre-register. . .Muhlenberg branch, 209 W. 23rd St., 1/25 at 3:30: Rubber-stamp art. . .Epiphany branch, 228 E. 23rd St., 1/25 at 3:30: Lou the Magnificent, a magic show. . .328 E. 67th St. branch, 1/25 at 4: pre-school art program and craft activities for ages 3–6. . .Yorkville, 222 E. 79th St.: films for ages 3–8, Thurs. at 4. Picture-book hour Wed. at 4, ages 3–4; Tues. at 4, ages 5–7.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 1/26, 27 is Grandparents' Weekend; each grandparent free when with a grandchild, and each will be asked to talk about "what life was like when they were very little." Personal storytelling all afternoon each day; also, at 2, magician-juggler Tony Vera. 1/27, the Penny Jones Puppets in "Peppi and the Pop-Up Dragon," ongoing performances. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Note: open 1/21, Martin Luther King Day. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. Also "Soundtracks". . .Fri. at 1, storytelling for 3-5-year-olds. 1/21 at 1:30: a sound-and-music celebration of the "life and times of Martin Luther King Jr.," with Kobla Mensa Dente. 1/26 at 1:30, Felicia Tedesco with a workshop/tour on environmental sound, including making a mural using sounds. 1/27 at 1:30, performance by John Driscoll, related to his exhibit of ultrasonic instruments, "Unsung Voices." Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. 1/21, programs at 2:30 and 3 for Martin Luther King Day; also at 1:30, The Kids Project, puppet show about dealing with the disabled. . .1/24 at 3:30: "Sam," film about a child with cerebral palsy, followed by a related program. Weekday programs all week. Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way; a slide show at 11 a.m. on the collections. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3.

Super Audio Savings



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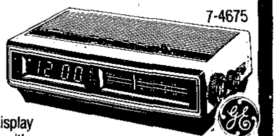

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/22, Kuni Mikami Trio. Three sets nightly starting at 10. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 1/21, New York City Tapworks. 1/22-27, Gato Barbieri Band. 1/28, Kent Eanes Quartet; Bear People. 1/29-2/3, Bob James Orchestra. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 1/21-26, Roger Kellaway with Michael Moore. 1/28-2/2, Bill Mays with Red Mitchell. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 1/21, Kalaparush and Bill Davis. 1/22, Judy Niemack with Mitch Stein. 1/23, Victor Lesser and Frank Canino. 1/24-26, Harold Vick with Mickey Bass. 1/28, Josh Breakstone and Earl Sauls. 1/29, Katchie Cartwright and Cameron Brown. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. 1/21-2/2, jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/26, An evening of country songs with Lynn Hardy and Friends. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 1/27, Bill Stancil Quartet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/22-27, Noel Pointer. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/21, Hootenanny. 1/23, The Big Combo. 1/26, Mimi Farina. 1/27, Joe Livoti; Jan Vick; Tom Duval. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/21, Nina Sheldon and Steve La Spina. 1/22-24, Andy Laverne. 1/25,26, Carmen Lundy. 1/27,28, Rod Williams. Upstairs: Every Thurs. at 8:30, Gail Boggs. Fri. at 8:30, Roger Kellaway. Sat. at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 1/23-27, Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 1/22-27, Art Blakey and The Jazz Messengers. 1/29-2/3, Ron Carter Quartet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 'Marilyn Sokol in Comedy and Song Tonight,'Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Every Thurs.-Sat. from 9:30-1:30, pianist Terry Waldo plays ragtime and hot jazz of the 20's. AE, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/24, Afrikkan Bombada; Solsonic. 1/25, Sussman Laurence. 1/31, Bill Ocean 'Carribean Queen.' 2/2, Let's Active; Tommy Keene. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 1/21, Galt MacDermot's New Pulse Jazz Band. 1/22,29, Jerry Gonzales & The Fort Apache Band. 1/23, Armen Donelian, Harvie Swartz, Keith Copeland and Arto Tuncboyaci. 1/24-26, Randy Brecker and Elaine Elias. 1/27, Woody Denard. 1/28, Mike Gibbs. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/23, Club Arabic. 1/24, Natalie Ross; Fun with String. 1/25, Lisa Stark; Zero Zero. 1/26, 'Innocents' - Buddy Holly Revue; Armand Zone; Chemistry Club. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 1/22-27, Terumasa Hino Quintet. 1/28, Gunter Hampel's Galaxy Big Band. 1/29, Marty Ehrlich Trio and Fred Houn: Afro Asian Music Ensemble. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/22-26, singer-actress Lynnie Godfrey, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & *midnight.* AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 1/21,28, Loup Gurou Zydeco. 1/23,30, Delancey Street Hawaiians. 1/24-26, Buster Poindexter (a.k.a David Johansen) and Banshees of Blue. 1/27, Rhythm and Blues Jam Session with Marked Deck. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 1/21, Ray Barretto and his Orchestra; Chico Mendoza and his 16-piece Dream Band with guest soloist Carlos 'Patato' Valdez. 1/28, Mongo Santamaria *and his orchestra; Bobby Rodriguez y La Nueva* Compania with guest soloist: Dave Valentin. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 1/22-27, Jon Faddis Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/21,22, Chris Anderson and his Quartet. 1/23-26, Dakota Station. 1/27,28, The Ronny Cole Trio with pianist Don Coats and Fred Berman on bass. 1/29-2/2, Harold Ousley and 'A Circle of Friends.' MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 1/21,28, pianist Jim Roberts with Brian Torff on bass. 1/22-26, pianist Ronnie Matthews with Ray Drummond on bass. 1/29-2/2, pianist Mike LeDonne with Major Holley on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 1/22-27, comedians Larry Amaros and Allan Colmes, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/26, comedians Danny Curtis and Richie Gold, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Every Thurs.-Sat.,'Novak and Studer's Last Great American Telethon'- comedy spoof of the stars. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri. & Sat., magician Amos and comedian Barry Neikrug. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/9, The Bill Doggett Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is *open for dancing,* Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No Credit Cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...*Issue? I Don't Even Know You!* - political and topical revue, Wed.-Sat. at 9...Actress-singer-comedienne Sally-Jane Heit in *Starting in the Middle,* Wed.-Sat. at 11 p.m. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 1/26, singer Nydia Caro, Mon.-Sat. at 8:30 & 11 p.m. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 1/21, Shellen Lubin in *A Hot Night in January.* 1/22,23, Dee Dee Warwick. 1/24, Loretta Karbon. 1/25, Debby Jo Thompson; Leigh Clarkgranville. 1/26, Leigh Clarkgranville; Scott Conners. 1/27, Mark Janicello. 1/28, Carolee Carmello. 1/31, Colleen Whelihan. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/3, Bob Wilber and the Cotton Club Orchestra with Joanne Horton, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 1/28, jazz-pianist Hank Jones plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat. 8-2 a.m. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

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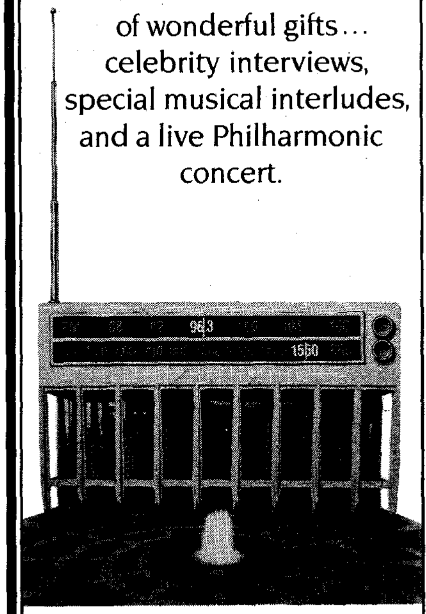

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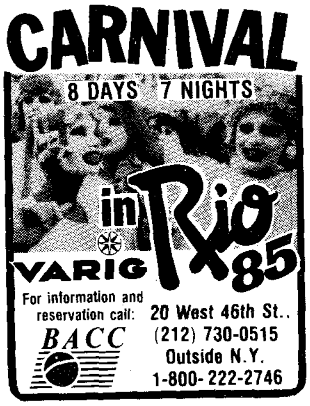

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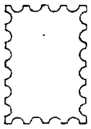

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Successful Male Executive, 33—Jewish, fun-loving, intelligent, sensitive romanticist, enjoys the serenity of the country and the culture and fun of the city. Seeks female to share honest, caring, loving, lasting relationship. Phone. NYM B916.

Handsome, Single Guy—30, sincere, bright, warm, romantic, seeks beautiful, shapely, single woman, 24-30, with similar qualities for dining, conversation, theater. Photo, bio. NYM L010.

Warm, Attractive, Easy-Going—Successful, Nassau professional woman with varied interests seeks to meet man in his 50's, with similar qualities. Note/phone requested. NYM B917.

Successful Investment Banker—Handsome, warm, fun-loving man, mid 20's, seeks bright, pretty, professional female, 20's, to laugh, talk, dine, dance, eat fine chocolate, and generally enjoy life. NYM H838.

Entrepreneur, Ex-Ballerina—34, WASP, 5'4", athletic, creative, pretty, with warm smile and laugh. Danced 9 years in Europe. Wants to enjoy life and future children with male, 30-45. He is honest, optimistic, has courage and knows how to treat a special relationship. He has many interests and friends, likes the theater, outdoors and staying in shape with the woman in his life. Photo and letter response a must, but I'll reciprocate if requested. NYM B918.

Special Lady—Beautiful, bright, sensuous, slender, seeks intelligent, Jewish professional, 35-50, with a good sense of humor who enjoys life. NYM H839.

Self-Aware, Warm, Wise Woman—40, tall, attractive professional, seeks self-aware, warm, wise man who enjoys work, play and intimacy. NYM H840.

New To LI—Intelligent, attractive, Jewish male professional, 29, 6', 165, who is sensitive, affectionate and has sense of humor, seeks female with similar qualities to share friendship and romance. Photo/bio/phone, please. NYM H842.

Great Expectations?—Slim, very pretty, sincere, professional Jewish woman, 34, seeks sensitive, honest, male counterpart for serious relationship. Phone/photo, please. NYM B926.

Attractive, Petite—Jewish, Queens mother, young 50's, will be best friend to affluent, trustworthy, active, Jewish gentleman who is family oriented. NYM H845

Let's Go Camping!—Well maybe in the spring. Jewish female, 27, cute, creative, down-to-earth, animal lover, seeks male for real friendship, fun and more. Photo appreciated. NYM H844.

Vibrant, Fun-Loving, Young 50—Professional enjoys male counterpart, 50-65, with joie de vivre to share joy, friendship, theater, dancing and travel. NYM B919.

Teacher With Class—35, handsome, trim, fit, 5'10". Behavioral objective: to meet a pretty, slim, alluring, charming, intriguing, enticing, romantic, sensual female. (Strictly academic!) Photos welcome. NYM B920.

I'm Petite, Pretty—35, successful at a career I love. I like Billy Joel, good food and wine, and almost anything Italian. If you're an unmarried male, 30-45, successful at whatever makes you happy and poetic and optimistic enough to believe that just maybe, true love can be found in the classifieds, perhaps we should meet. Please send phone/photo. NYM H846.

Graceful, Elegant, Brunette—With truly striking good looks, mid-Westchesterite, drives to work NYC, arts/dance background. Willowy, 5'6", young 40's with warmth, brains and femininity, seeks quality man, 45-55, financially and emotionally secure. NYM B922.

Tall, Trim Executive—Divorced WASP, 38, seeks beautiful career woman, 30's. Photo/phone/bio, please. NYM B921.

Warm, Lively, Slim—Very pretty, professional woman, 33, seeks bright, sensitive, outgoing man. NYM H847.

Attractive 6-Footer—42, professional, seeks lovely lady, 27 plus. NYM H922.

All Ads Aren't The Same—Appearances notwithstanding. This is from a special guy who seeks a very special woman; a very intelligent professional, 30-38, introspective, upbeat, tall, pretty, not overweight, loves to laugh. I'm a bright, successful professional, 5'10", young 44, in looks/outlook, eclectic interests, honest, sensitive, giving, romantic, funny, athletic. A relationship starts with taking a chance. Note/phone/photo. NYM H848.

Handsome, Intelligent, Jewish—40, divorced, great sense of humor, owns own business, loves to ski, dine, tennis, dance, kids, travel, seeks to settle down with the right woman. Desires an intelligent, outgoing, great-to-look-at, non-opinionated woman (5'6" or under) who is not afraid to be open, honest and intimate both emotionally and physically. If you love people and kids, are not overweight, let's see if we can share what is ahead. Tell me about yourself. Photo, please. NYM B924

Can We Talk? Laugh?—If you're mature, youthful 40-60, emotionally/financially secure male, enjoy the schizophrenia of things like LeCirque/Sabrett, Porsches/bumper cars, yachts/Central Park rowboats, jazz/country music, dancing all night/a.m. in the park. Send bio, photo to 5'2", blue-eyed (of course, lovely) woman who loves people. NYM B933

Palm Beach Bound—Striking, tall, slim, 40's, happy lady, classy, down-to-earth, enjoying the good life, seeks male counterpart. Phone/photo. NYM H857.

Pretty, Green-Eyed Lady, 33—Warm, sincere and intelligent seeks secure, handsome, successful, athletic man, 35-45, who is equally at home in his blue jeans or black tie. Photo, phone. NYM B927.

Very Beautiful—Divorced, Jewish woman, 35, happy, intelligent, wishes to meet interesting, successful professional, living in Syracuse area. NYM H850.

Do You Love—Classical literature, opera, theater, film, travel, Scrabble, Sunday crossword? Attractive, slender, Jewish widow, 63, seeks cultured, well-educated man, over 5'7", who is emotionally healthy, caring and honest. NYM H851.

Beautiful, Professional, Sensual—Slim, 40-year-old, Stamford CT woman, wants to share party times, intimate times and the Sunday Times with sophisticated, handsome and successful man. Bio/phone, photo helpful. NYM H852.

Doctoral Candidate—32, single, white male, good-looking, bright, bourgeois/bohemian split. Seeks intelligent, creative, very attractive, lithesome, sensuous, poetic woman who likes jazz, classical, theater, ballet, philosophy, literature, visual arts. Bio/photo/phone. NYM B928.

Sensitive, Intelligent, Independent—Man, 38, is seeking L.I. lady, 30-45, with similar qualities. NYM H853.

Just Another Whitefish—In the sea of love. Yes, it's hard to believe, but I'm another 35-year-old man with many of the same incredible traits as everyone else on the page (attractive, funny, caring, intelligent, successful, romantic, kind to animals, etc.). I'm looking for an attractive, down-to-earth woman with that warm, just slightly off-center sense of humor, who's looking to share life with love, laughter, and a best friend. Please write. Note/photo appreciated. NYM H854.

Slender, Warm, Attractive—Professional woman, late 30's. Enjoys good conversation, Sunday Times by the fireplace, dancing, bike riding. Seeks man of substance, both financial/emotional, who wants lasting relationship. NYM H859.

Nice, Quiet Man—Seeks intelligent, sincere, athletic woman. Am 44, fit, successful, professional. Interested in quality relationship, no games. Send note, phone, photo. NYM B930.

Handsome Physician/Writer, 32—Neoconservative atheist, passionate, seeks female complement. Photo, please. Princeton area home. NYM B931.

LI Schoolmarm, 39—Seeks Jewish pupil, 40's, for special attention after school and always. NYM B932.

Sensitive, Reserved, Family-Oriented—23-year-old male, Ivy League grad, seeks female counterpart. I like exercise, beaches, museums, travel. NYM H855.

Writer Seeks Main Character—I'm pretty, much-published, 27, 5'1", fun, slim, witty, tender, sparkly. You're 27-35, Jewish, tall, attractive, achiever, thinker, honest, off-beat and steady. Photo/telling note. NYM H843.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Skier—Successful, Upper East Side businessman, with a house in Aspen. Looks for slim, attractive, fun-loving, accomplished female skier, 25-40, who enjoys sports. Please send photo and phone number. NYM J204.

Jewish, Divorced Teacher/Mom—LI-based, 37-years-young is ready to hear from male who will share in the pursuit of friendship, fun, honesty and trivia. NYM B934.

Tall Blonde From North Jersey—Slender and successful attorney, loves fun, fitness and finer things. Seeks male counterpart, 45-55. Photo, phone, note. NYM J212.

Risk Stamp—Healthy, white male, 34, nice-looking, intelligent, with delightful humor, movie buff, loves math, psychology and other things, wants to meet bright, stunning (will settle for pretty) woman, 18-30, with photo. NYM H858.

Successful, Good-Looking—Professional male, seeking tall, 5'8" and up, beautiful, fun-loving woman with brains, 28-35, non-smoker, variety of interests, beach, sports, travel, arts, etc. Bio, phone, photo must. NYM B935.

Tall, Slim, Pretty—Woman, 46. Passionate romantic. WASP background, gently bohemian style. Fond of F. Truffaut, J. Austen, M.F.K. Fisher, S. Bechet, O. Hardy. Looking for beautiful, grown-up man. NYM B937.

A Very Special, Caring Man—Tall, handsome, trim, gentle, white, college, seeks mate in her 30's-40's. NYM B938.

Male, 5'9", 57—Educated, jogger. Bio, photo, phone. NYM B939.

Attractive, Petite—40, European raised, divorced, seeking attractive, well traveled, romantic Jewish male, 40 and up, for lasting relationship. Bio, phone and photo please. NYM E493.

Would You Appreciate—A great-looking, successful woman who is kind, sensitive, a good conversationalist/dancer/cook? Writer/editor; 54 and proud of it. NYM B940.

Gorgeous Woman—Full of life, wants to meet single, white male, 35-40, also full of life. NYM H860.

Successful, Jewish MD—34, 5'3", athletic, attractive, animated, seeks petite (4'10" or under), photogenic, Jewish female (22-34) with coherent, gentle personality. Note/phone/photo. NYM B941.

Honest, Kind, Intelligent—Male, 22, seeks female of same qualities for relationship. Phone. NYM B942.

You're Lucky—I'm a great catch, very pretty, 31, 5'6, successful, warm and loving and still looking for a good-looking, Jewish man, 33-40, tall, very successful. Photo a must, bio/phone. NYM H862.

Charming, Cultured—Chinese lady seeks older, established man. NYM H863.

Hot Jazz, Cool Moët—NY joys sublime to silly. Tall, svelte, successful, feminine Jewish lady, 32, seeks to savour all with man having dash of panache. He, like me, is ready to settle down, but won't settle for second best. NYM E494.

Needle In A Haystack—Looking for another needle in a haystack who happens also to be looking for a needle in a haystack! Strong, sensitive, warm and caring man, enthusiastic, Jewish (sort of), successful physician and concert musician, 34, 5'11", slim and fit, distinctively charmingly attractive (with ever-so-soulful eyes!) and not nearly as immodest as this sounds. I love being both zany and serious, but most of all enjoy beauty and quiet togetherness. Seeking a wonderful woman who likes perhaps one or more of the above adjectives, is very attractive, natural, direct, and sincere, and shares my desire for a relationship of caring, sharing, understanding, and enjoying. Non-smoker please, age 26-36 or thereabouts. All responses will be acknowledged. If possible please include photo (which I'll return promptly); I'll gladly also send mine before we meet if you'd like. NYM H864.

I Had It All—Happiness spilling over, now a widow, attractive, financially and emotionally secure. Hoping a man, 60's, Jewish, would be interested in my infallible formula. Add friendship, love, laughter and communication and you come up with the real thing. Take you as you are, that's the other ingredient. This special optimistic gal wants another chance at happiness with you. Phone. NYM E495.

Nice Guy, Manhattan Attorney—Successful, 36, blonde, good-looking, sincere, conservative with flair and sense of humor, non-smoker. Seeking bright, outgoing, warm, slender, pretty female, 24-34, with whom to fall in love. Have car, will travel. Photo/phone. NYM H865.

Seek Attractive, Black Woman—30-45, intelligent, independent, adventurous, athletic, sensual to share good times. I am single, caring, sincere. Enjoy sports, jazz, New York's excitement. NYM B943

Extremely Lovely And Sensual—Artist in her 40's, seeks a relaxed, and emotionally intimate relationship with an articulate, analyzed, financially secure man, 35-55, in arts or business. NYM H866.

Bored By Beaches—And quiet country walks? Intrepid, cheerful, successful, well-educated, non-smoking, nice-looking, single, white female photographer, 41, seeks energetic counterpart for NYC/worldwide advertures. NYM H994.

Pretty, Black/WASP Female—Slim, 33, seeks handsome, kind male. NYM B944.

Vivacious, Slim Beauty—Desired by corporate giant. Must be star quality with wit and intelligence. Photos and bio essential. 25-30. Only warm and elegant reply. NYM B946.

Want 39 Plus Professional—Responsible gal for romance, blue eyes. NYM B923.

Wild And Crazy?—Not exactly, but I enjoy good things in life. Theater, restaurants, skiing, sailing, etc. I am 29, handsome, male, white, professional, new in town. You are a witty, pretty, fun-loving female. Photo, please. NYM B947.

Very Attractive Woman—40, professional, educated, well-to-do, vibrant personality, would like to meet a man with similar characteristics, interested in a long term relationship. Enjoy travel, tennis, art, ocean resorts, dining out, new experiences. I am divorced with no children. Phone number. NYM H867.

Last One—Circa 1956 male. Tan in summer, blue in winter. Excellent condition. Sure to appreciate. Best offer from witty, single woman, slim, intelligent, conversational, unusual. NYM B948.

Liz Taylor Looks—Golda Meir brains; rare widow seeks a mensch. NYM B949

One Of A Kind—Jewish female, tall, attractive, well-educated and very creative, seeks same in a man (27-35) for fun and friendship before romance. Photo/phone/bio. NYM B950.

Widow, Good-Looking, Slim—Varied interests, seeks intelligent, successful, 50 plus, Jewish male. NYM H868.

A Joy Of Life—A sense of humor is all you need for this attractive, intelligent woman in her fifties who believes happiness, too, is inevitable. NYM B951.

Warm, Pretty, Professional Woman—37, seeks sincere, attractive man for caring relationship. NYM B952.

Warm, Good-Looking Male—Witty, 26, professional, seeks Jewish female, 22-28, who loves to laugh, for fun, wonderful relationship. NYM B953.

On My Own Again—Busy and successful man, 49, 6', with good-looks, tastes and interests. Looking for a woman, attractive mentally and physically, who likes the outdoors or a glass of wine at the fire. Bio, photo, phone. NYM E496.

Super-Intelligent, Successful—And still sensitive, divorced, white male, tall, trim and mid-forties, seeks a well-above-average (except in weight) counterpart still in her thirties. My numerous non-interests (sic) include astrology, commodities trading, Dallas, Diane Arbus and EST. If you share some of these, we probably have a lot in common and I'd like to hear from you. Phone and photo requested, all answered. NYM B954.

Mostly Wonderful—Handsome, 5'8" (taller if I wear thick socks), 29-year-old, Jewish ad executive with 3-year-old mustache. Play guitar, love music, tennis and travel. Looking for affectionate, sensitive romantic with sense of humor to hug and be hugged by on a more permanent basis. Phone/photo. NYM H869.

Luscious And Looking For A Partner—Single, white female, 40, super good-looking, sexy, athletic and successful. Feminine, a great cook and cuddler, with a sense of humor and a lot of loving kindness to share with the right man. You are 38-48, good-looking, successful, slender, enjoy intimacy and are emotionally available for a committed relationship. Bio/phone. NYM H872.

Striking, Sophisticated, Attractive—Jewish marketing exec, 5'7", slender, shapely brunette, vivacious, outer tranquility and inner passion, extremely witty. Seeks 6' plus, successful Jewish male, 33-41, sensitive, with a sense of humor to match mine. Phone, photo, bio. NYM B955.

Tall, Strikingly Pretty—Journalist with glamorous, outrageously successful, international career. Lithe, elegant, minimal makeup, blue-eyed, brunette WASP, extremely youthful-looking, late 30's. Adventuresome and fun-loving with cultivated tastes and romantic, old-fashioned values. Seek equal (38-46) for lasting relationship. Send photo/bio. NYM J182.

Resident MD—Jewish, cute, slim, seeks pretty, slender, intelligent woman, 21-27. Send bio/phone/photo. NYM H870.

Single, Jewish Female, 34—Warm, creative, witty, West Side professional proves beauty and brains do exist in one woman. Seeks proof that security and excitement exist in one man. Desires the usual demographics but believes in chemistry above all. Phone/photo. NYM B956.

Very Attractive, 23-Year-Old—Jewish, professional woman. Affectionate, sincere and fun. Seeking warm, loving, very attractive, extraordinary Jewish man. Phone, photo and note. NYM J177.

Successful Businesswoman—Intelligent, warm, energetic, lovely face and figure. Seeks financially secure male, 40-55, to share laughter, the arts and tender moments. Manhattan preferred. NYM J178.

Cappy Goat Female—25, 5'3", slender, long brown hair, seeks that Taurus man who is a city dweller, handsome, financially secure and single. Send photo and note. NYM E497.

Do Blondes Have More Fun?—Attractive professional, warm and witty, feminine and intelligent, enjoy Bach to Basie, arts and sports. If you are a male, 50 plus, let's find out. Bio/phone. NYM J179.

Yuppie Redhead Esquire, 28—Future Harry Helmsley, seeks loving partner for my most important deal. Parents want NJ Jewish female, I'm more liberal, close to NY. Please send note, photo. NYM B957

Attractive Manhattanite Professional—Slender, successful, intelligent, energetic woman. Loves food, socializing, travel. Seeks accomplished male counterpart, 48-57, for friendship and/or committed relationship. Bio/photo. NYM H873.

Not Interested Marriage—Successful attorney, late 50's, with energy of man much younger seeks intelligent and attractive, woman, 35-45, for good dining, conversation, whatever. Why this ad? Why your answer? If we find out, this could be the best friendship we ever had. Send bio/photo. NYM B959.

Catch Me If You Can—And what a catch! Bright, pretty and energetic. I sell, I run, I do it all! I just love good theater, restaurants, travel and also just being home with the right man. Is that you? Photo/phone/bio. NYM E498.

Attractive, Professional—Mid-30's female. Warm, friendly, who takes life in stride by jogging, seeks mature, stable, communicative, compassionate and successful professional man. Photo, letter and phone. NYM H874.

Very Pretty, Intelligent—Funny, athletic blonde; committed feminist with traditional heart; devours New York Times Opposite Editorial Page daily. Desires serious relationship with non-smoking, athletic, professional man with like interests. Send bio/phone/photo to NYM B960.

Wall St. And Rock 'N Roll—Handsome, tall, athletic, 26, Jewish male with curly hair and a successful career. Works hard but plays harder. Seeking attractive, sensitive, intelligent female who likes the arts, athletics and rock 'n roll. If you're as tired of the bar scene as I am, then send photo, phone and letter, I'm worth it! NYM B961.

STRICTLY PERSONALS

Very Handsome, Intelligent—Professional, 42, seeking very attractive, caring female, 28-40. Photo, phone. NYM B964.

Living In San Diego (For Now)—Pretty, blonde, 29-year-old graduate student with a sincere and witty personality, would like to find a successful, happy male friend to build a loving, supportive, long-term relationship. NYM H876.

I Want You—If you are a handsome, tall, Jewish man, 30-42, desirous of sharing life with an intelligent, very attractive lady. Photo. NYM B965.

Romantic, Sincere, Interesting—Likable white male, good-looking, 38, financially successful, enjoys travel, dancing, NY dining, theater, movies, boating and good conversation. Would like to develop a relationship with a gal who is warm, sincere, pretty, slender and nice to be with. Photo and phone a must. NYM J180.

Pretty Psychologist—Seeks powerful professional, preferably tall, definitely kind. NYM H877.

Hamptons Law Clerk—Smart and pretty desires very versatile male, 30-40, to share everything from getting your hands dirty to glamorous romantic nights in Hamptons and NY; letter and phone, please. NYM B698.

Are You Passionate—About NYC, Chinese food, cozy Sundays, celebrations! If you are also 38-48, Jewish male, who wants to share his interests with an attractive, sophisticated yet down-to-earth woman, why not write? NYM J181.

Attractive, Classy Lady—(So I've been told) would like to meet a classy gentleman (40-55) for all the obvious reasons. NYM B969.

Pretty Blonde, 27—Seeks dynamic, professional, adventuresome man, 30-38. Phone/photo, please. NYM B970.

Warm And Sincere—Good-looking and slim man, 35, seeks woman with similar qualities, 23-30, for friendship and romance. Photo and bio. NYM B971.

My Mom Was Lucky—She married my Dad and had me! I'm pretty, vivacious, very funny and accomplished, 5'6", slim, with green eyes and am eager to meet you if you're a tall, very special, Jewish man, 35-43, witty, confident and believe in luck, just like Mom and me. Phone and photo. NYM B972.

Bright, Attractive, Charming—Jewish woman, 28, 5'7", with warm smile, seeks ambitious, classy, kind Jewish man with sense of humor, for lasting relationship. Photo/bio. NYM H878.

I'm The One—Tall, attactive male, 40, successful in advertising, enjoys the finer things in life. Wants to share life with attractive female, 25-40, who has a sense of humor and is into living life to its fullest. Phone/photo. NYM B973.

Go For It Outlook—Successful businesswoman, attractive, petite blonde, 34, enjoys skiing, tennis and travel. Seeks a fun, good-looking man (35-45), successful in career and emotionally sensitive and warm with a sense of excitement for life. Bio and telephone number. NYM H901.

Psychic Seeks Lady—Must send photo with first letter. NYM H879.

Kingston, Woodstock Area Physician—38, 5'9", handsome. Rational but sensitive, an independent thinker with many athletic, intellectual and artistic interests. Seeks very pretty, very intelligent and mature lady, 25-38. Bio/photo/phone to NYM B974.

NJ Executive, Serious, Sensitive—Seeks a special lady, 26-36, sensuous, warm and honest. Photo appreciated. NYM H880.

Very Special Lady—Proves that good things do come in small packages. Adorable, intelligent, sensitive, professional, Jewish woman, 34, seeks attractive, successful, single, but marriage and family-oriented man. Non-smoker, 30-40. Letter/phone/photo. NYM H881.

Attractive Psychologist/Researcher—38, 5'7", warm, romantic, interesting woman. Loves theater, dining, skiing, nature. Seeks affectionate, successful professional man with sense of humor. NYM H882.

Unafraid And Open—If you've given up on manipulating men and have no desire to be a mommy in our relationship and want some happiness before leaving this life, here I am (32). Any personal statement will do. NYM H883.

Can We Talk?—Vivacious, 32, professional, Jewish female on LI who is pretty, witty and bright, seeks counterpart, 30-36. Personality and style a must. Photo/bio. NYM H884.

Out With The Gals—Or alone in a crowd? So good you're assumed to be taken? Are you approached for your exterior rather than your interior? Intimidating? Shy? Busy? Tired? Scared? The attraction/overture puzzle has me baffled too. Sincere male, 36, overall B plus rating. I wonder if we can overcome this nonsense. Wonder what we'll respond to about each other? NYM H920.

A Very Pretty, Intelligent, Charming—Mid 30's, single, white female, wants a comparable, single white male for at least interesting conversation. PO Box 6700, NYC 10128.

Special Man Wanted—Sensitive, refined, intelligent, Jewish, quietly affluent, between 35-50, who is ready for sharing and commitment. I am a specially lovely and romantic woman, business professional, very pretty, intelligent and affectionate, who loves travel and the arts. If you possess the qualities I appreciate, please reply with photo and phone. NYM J183.

European Businessman—40, 5'10", Ph.D., handsome, successful, dynamic, interesting hobbies, seeks very attractive, sophisticated, sensitive lady. If financially secure, business-minded and free to travel, the better. European or Chinese welcome. Photo/phone. NYM E500.

Simply Smashing—Very pretty, slim, feminine, warm, sensuous blonde, well-educated, world traveled. Seeks attractive, marriage-minded, successful, Jewish male, 32-42, to put a sparkle in my soft, hazel eyes. Bio, photo. NYM B975.

Green-Eyed Beauty—29, 5'4", nicely built, successful, seeks man, 5'9" and over, successful, attractive, spontaneous, trim. Bio/photo. NYM H888.

Caribbean Mornings—Parisian afternoons, New York nights. These are a few of my favorite things. But at 38, this tall, sophisticated, striking, thoughtful, active, intelligent romantic, knows that the best things in life aren't things. If you are a man who is only satisfied with the best, one who appreciates elegance and class, one who has reached the top but doesn't enjoy being there alone, let's get together. Send photo, bio, phone to NYM J184.

Beautiful Woman, Writer/Artist—Independent, 42, extraordinary, on mend from horseback accident, seeks man to share/care. Note/photo. NYM B976.

Attractive, Black Airline Stewardess—32, seeks tall, handsome professional man, 30-40. Photo/bio. NYM H885.

Beautiful, Professional Female—27, slim, Jewish, 5'7", seeks a bright, romantic, nice Jewish guy. NYM J185.

Manhattan, Jewish Female—28, very attractive, successful business exec, enjoys tennis, all kinds of music, theater, the arts and lively conversation, seeks warm, affectionate, bright, content, financially secure man, 28-39, good sense of humor, 5'10" and up. NYM H886.

Do You Want A Real Man?—Who is understanding, emotional, warm, open, honest, strong and secure, handsome, very sophisticated, great personality, successful, intelligent, age 39, tall and thin. I'm the president of a large corporation and I don't spend much time in attempting to meet people. Bars and single places are not my style. I love living the good life in every way possible. I would never try an ad like this but it just may work if a lovely, compassionate, intelligent, unique, beautiful lady answers with a few words about herself and a photo. We may be able to develop a friendship and possibly more. NYM E501.

Modesty Conflicts With Honesty—Honesty wins. I offer refinement, integrity, intelligence, charm, humor, adventure, warmth and dignity in a 51-year-old package that's 6'2", 175, that's most often described as very attractive. Successful business owner and successful divorced father of adult children. Extensively traveled, have a love for cosmopolitan life which ranges from Avery Fisher Music Hall to the San Gennaro Festival. (TV football Sundays not included). I seek together female counterpart who relates to the above and offers her own unique qualities that will blend into a great partnership. Note/phone/photo. NYM H887.

No Peter Pans, Please!—Very attractive, successful, sensual, powerful, giving woman, 36, seeks attractive, secure, highly intelligent, fun-loving male, 36-45. If you're not threatened by a strong woman and are looking for a monogamous relationship, send bio/photo. NYM J186.

International Opera Devotee—Very attractive, highly-educated MD's widow, living in Manhattan and Europe, searching for a compatible, brilliant and successful American or European MD or gentleman between 40 and 60 plus, who needs music and love. NYM H890.

Touchdown—Stats: attractive, witty, late-20's female. Seeking whole 10 yards. Scouting quarterback: successful, attractive, varied interests, Jewish, 5'8" up, 28-39. Tryouts: Bio/photo. NYM B977.

Very Pretty, Ultra-Feminine—Curvy, beguiling red-haired Upper East Sider. Seeks a real man: white, 39-49, sexy, romantic and successful; love, passion and commitment. Non-smoker. NYM J187.

Dynamic Lady With Panache—Willing to trade in some of her independence for some love, romance and passion with a successful 33-45-year old city/country soul who knows when to be 40 and when to be 25. Share the beach, running, movies, tennis, travel, sushi, and champagne with this attractive, slim, 5'7", vibrant woman. Note/photo/phone. NYM H891.

Jewish Male MD—6', 31, seeks slender, sensuous, smart lady. NYM H892.

Joint Venture—Attractive, successful CPA, Jewish female, 30. Seeks tall, energetic professional/businessman, 30-36, for romantic merger and long-term investment. Note, phone. NYM J188.

Presidential Citation Winner—Award winning Prudential agent. Jewish male, age 30, handsome, athletic, masters degree. Interested in meeting very attractive, shapely, educated, Jewish woman, 24-30, who is marriage-minded. I am warm, good-natured, responsible, down-to-earth. Photo, please. NYM H893.

Go Ahead, Make My Day—If you're a 30-38-year-old, personable, Jewish, fun-loving male, interested in a 5'3", 30-year-old, slim, professional, active woman who will knock you dead (looks, not bullets). Photo/phone, please. NYM H894.

Shapely, Witty, Very Pretty—Affectionate, adventurous, beguiling woman. Magnificent gourmet cook. Enjoys outdoor sports, exploring new places, making people laugh, working hard, doing nothing, good books, and good conversation. Seeking a romantic partner, 35-48, intelligent, attractive, somewhat irreverent and fun-loving, with a warm heart, sensuous nature, and real values and integrity. Photo, bio, phone, please. NYM B978.

Beautiful Lady—31, loving, bright, seeks affluent husband. NYM L001.

Extremely Attractive—Single, white, female Manhattanite, financially secure, excellent physical condition, enjoys high-quality lifestyle. Requires male equivalent, 25-40, 5'10" plus, must be extremely attractive, emotionally secure, upper-income bracket, Manhattan resident only. Recent photo a must, will reply with photo. Do not respond unless fitting all above requirements. NYM J189.

Good-Looking WASP—Professional woman, 40, in love with people and life, seeks unmarried, successful man (35-52) who enjoys skiing, books, talking; is accomplished, adventurous, amusing; would enjoy a commitment. I enjoy movies, sports, travel, cooking, Vermont; am caring, loyal, never bored. Your nice children are a plus. Bio/phone. NYM H923.

Lively Redhead—Attractive, sensitive, early 40's. Seeks tall, good-looking, well-established man, 40-50, who appreciates a quiet day in jeans and a spirited night on the town, for friendship/romance. Photo/phone. NYM J190.

Nice Guy, Almost 60—Seeks nice gal, college, Christian, 40 plus. NYM B963.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty, Attractive, Philippine—Olive complexion, 5'7", 25. No time to meet people. Seeks white or oriental, single male, 20 and up, caring, clean, warm for serious relationship. Phone. NYM B979.

Attractive, Slender, Widowed Woman—Of great charm and professional accomplishment. European French background, Jewish, seeks man, 53-63, with goodness, warmth, taste and comparable status. NYM H896.

Someday He'll Come Along—I'm a slender, attractive, single white female, 29, with a degree in music (voice). Any accompanists out there? I love gymnastics and dress-up dancing (a frustrated Ann Margaret). Seek a professional, single white male, 30-45, for a committed, mutually supportive relationship. If we match, 2.5 children and loving home to follow. Let's meet over coffee. NYM J191

Blonde, Blue-Eyed And Bright—Tall, slim female with natural good looks, 32, political activist/writer, Manhattanite, enjoys ice skating. Seeks tall, attractive man, 28-40. NYM H897.

Stay Warm This Winter—Aquarian male, 32, seeks female for warmth this winter. 5'11', 160, blue eyes, brown hair. Write soon and send bio if you can. PO Box 1092, Jackson Hts, NY 11372.

Gentle Rogue—Superficially Americanized, cuddly, Dudley-Moore-type Briton, 40. Recent transplant from Toronto. Seeks winsome and whimsical friend, 29-35, for trivial and not-so-trivial pursuits in the lower Westchester/CT area. Pets welcomed, children cherished. Phone and recent photo appreciated. NYM J193.

Cute Female Executive—29, Jewish, brunette, blue-eyed, 5'7", hard-working, seeks professional man who is down-to-earth, honest, loves skiing, outdoors and having fun. NYM H912.

Sophisticated Lady—Beautiful, well-bred, intelligent, worldly, Wall St. professional, 31, 5'5", slim. Seeks unmarried gentleman of means and stature, conservative, sophisticated, handsome, educated, warm, humorous, adventuresome, intellectual, athletic, world traveler, successful career, 35 plus, 5'10" plus. RSVP by note/photo. NYM H898.

Cosmopolitan Woman—Desires a kind, sensitive, gentleman of style, grace and elegance, 55-60, for friendship. I enjoy dining, dancing and travel. You will be my partner in crime and share the rewards with a woman of equal stature. Bio, photo, phone. NYM J194.

Wanted: Attractive Woman—Single male, slim, good-looking, 34, Italian-American, financially secure. Seeks a sophisticated woman, 35-50, who is slim and attractive, who can enjoy life and all it has to offer without making demands. Photo/phone/bio a must. NYM H899.

CT Navy Captain, Retired—Young at heart, 5'8", sensitive, caring, good sense of humor, affectionate, varied interests. Seeks and will travel to meet that special woman, who is easygoing with a sense of humor, likes the outdoors, quiet times, crazy times, yet is affectionate, loving and understanding. If above sounds interesting, tell me about yourself. Please include photo and phone. NYM H900.

Ice My Cake—Good-looking, 32, professional/entrepreneur, seeks special lady, 27-34, Jewish, attractive, affectionate, for caring and sharing. Note, phone, photo optional. NYM J195.

WASPy, Witty Trial Lawyer—6'3", 185, blue eyes, very handsome, athletic, 37, loves beach, ballet, tennis, theater, rainbows. I seek a slim woman with beauty of mind, soul and face, who is career-oriented but not obsessed, very self-confident and is as romantic and affectionate as I. Phone/photo and bio, please. NYM H902.

Woman Of Character—Warm, elegant, very attractive; athletic, 5'8", slim, so many interests! Seeks sincere, attractive, successful male, 38-45, who is gentle, affectionate, masculine, to share future. Bio/photo/phone. NYM H903.

Pretty, Petite, Warm, 26—Jewish speech pathologist, enjoy cooking, swimming, skiing. Seeks caring, secure mensch. Photo, phone. NYM J196.

Pretty, Slim, Warm—Bright, ambitious, 39, 5'8", seeks tall, caring, sincere, intelligent male, 35-45, who is ready for relationship. Phone, photo? NYM H904.

Westchester Lady Entrepreneur—Warm, sensitive, witty, seeks professional Jewish man, over 30, over 6'. NYM H909.

Urban Outdoorsman—Handsome, 6', 30, professional male. Seeks slim, attractive, spirited, Jewish belle, athletic, witty, romantic. Non-smokers only. NYM J197.

Capable Of Loving?—I'm a warm, witty and sensitive woman, 31, Jewish, very pretty, sincere and fun. I enjoy tennis, theater, boating, music, cooking, dining out. You're an attractive, intelligent Jewish man, 30-42, financially secure, with a true sense of style and self, looking for an honest, permanent relationship. Please send bio, phone, photo. NYM J198.

Sane, Slim, Successful—Solvent, savvy, sexy, sophisticated, skiing, sailing, sometimes silly, sometimes serious female, MBA, 42, looking for large, energetic, wealthy WASP male, 45-60, who likes laughing and life's luxuries. NYM H905.

Lawyer/Comedy Writer—27, cute, sensitive, romantic male with adorable son, 2. Seeks warm, beautiful, smiling, professional woman for a lifetime of love and laughter. Photo/phone/bio. NYM J199.

Attractive, Charming Woman—Slim, in 40's, with responsible position. Seeks successful, dynamic businessman or professional, over 45, who enjoys life. Note/phone. NYM J200.

Charming And Disarming—31, Manhattan executive/musician/attorney seeks bright, mature, fit Jewish woman, 28-32. Photo, please. Creativity in reply a plus. NYM H907.

Escape From NY—Lawyer, 34, who likes sailing, skiing, rock 'n roll, long Sunday drives and quiet times together, seeks a country-grown woman, 24-32, who is soft, attractive, bright and believes in life after NYC to help him plan his breakout. Photo appreciated. NYM H908.

Take One Gal, Blonde and Classy—mixed with one charming, gentile guy. Add a dash of adventure, a pinch of wit, season with long talks, sharing thoughts. You are kind, sincere, fun, 35-41. I'm genuine, earthy and lively too. Bio/photo NYM L011.

Warm, Pretty, Petite—Vivacious, down-to-earth brunette, mid 30's, lives on LI. Seeks tall, sweet, sensitive, loving, warm, friendly yet a little shy, down-to-earth, natural and easy-going guy, who is mature, thoughtful, fun-loving, a "gentleman," with good sense of humor, nice appearance, who enjoys the outdoors, sports and is interested in a serious, open, honest, marriage-minded relationship. Phone, photo, bio. NYM J202.

LI Gentleman—Widower, 60, attractive, cultured, world-traveled, slim, very athletic, seeks gentle lady, mid 40's, petite (4-6) with similar attributes. NYM H910.

Attractive, Male Scientist—38, non-smoker, seeks bright, tallish, female professional for friendship or marriage or both. NYM B979.

Nice Jewish Gal—30, financial writer, seeks easygoing guy. NYM H911.

Where Are You?—Professional male, 32, is looking for fun and relationship with LI woman, 25-30, Christian, blonde or brunette, non-smoker, attractive and slim. Photo/bio/phone. NYM B980.

Attractive, Active, Accomplished—41-year-old woman, who enjoys travel (China, Galapagos, Patagonia), great restaurants, country western music, river rafting and murder mysteries. Wishes to meet an intelligent, intuitive, affectionate, energetic man, with a sense of humor and expertise in his own field. NYM J206

Artistic Style, Beauty And Spark—This female professional with young son, seeks man of integrity and ideals, 35-45, for friendship and romance. Note/photo/phone. NYM H913.

A Prize—Attractive, professional, Jewish woman, 32, explorative, warm, varied interests, integrity. Seeks comparable, quality mate. Note/photo. NYM J203.

I'm A Sensitive—Intelligent, financially secure artist, 27. I like dancing, tennis, skiing and cozy evenings. I'm looking for a reliable and sensitive, marriage-minded woman, 25-35. Send phone. NYM H914.

Fun-Loving White Male—24, 6'3", 185, handsome, intelligent, honest, caring, *seeks trim, single female counterpart, 25-*35, for open relationship. NYM H944.

I'm The One—You wish you could approach on the street; here's your chance to meet me. I'm a tall, blonde, blue-eyed lady who turns heads. Even better, I'm bright, fashionable, affluent and a delight to be with. I'm looking for a handsome, 38-50, successful, very affluent, intelligent, sophisticated man. Please send photo and phone number. NYM H915.

Heart Of Gold—Pretty, green-eyed, Irish blonde from CT seeks male, 30-40, who enjoys only the best life can offer. Must be sincere, intelligent and very romantic, marriage and children-minded. Phone/bio, photo a must. NYM H916.

Personality And Sensitivity—Are everything. Successful, attractive, Jewish female, late 20's, seeks a relationship with a fun-loving, single, Jewish male, 30-40-years-old. I am warm, fun-loving and sensuous. I have a broad range of interests and can be happy and comfortable in any environment. Appearance is important, of course, but it is secondary to a caring person wanting to meet a caring person. NYM B987.

Aspiring, Professional Woman—Very attractive, bright, sensitive and warm, 5'5", 24 years old. Seeks single, attractive, well-educated, financially stable man, 24-32, with good sense of humor, to enjoy dinner, dancing, movies, music, museums, tennis. Letter/phone/photo appreciated. NYM L002.

Bright, Adventurous, Warm—Professional lady; pretty, petite, young 40; seeks sincere, open, romantic complement. Photo, please. NYM H917.

Jewish Male MD, 28—Slim, funny, sensitive, seeks female MD, JD, or PhD to share feelings, interests and romance. Photo/phone please. NYM L003.

Attractive, Unpretentious, Intelligent—Introspective, sometimes shy, successful career woman, 35, seeks professional man, 35-47, emotional with sense of humor. Mostly, a man with depth, character, intellect, soul. Desire for serious relationship. Broad shoulders and/or good looks a plus. Photo optional. NYM H91

We Haven't Met Yet—Petite, cute and curvaceous, Jewish professional woman, 33, enjoys NYC culture, beach and country delights, humor, music and possibly you. Are you a single man, 29-41, with similar interests and desire a long-lasting relationship? Bio/phone, (photo optional). NYM L004.

Very Pretty—Female doctor, 26, blue eyes, very discriminating, seeks counterpart up to age 35. Must have very fine education, not necessarily medicine, well-established and be equally discriminating in all areas. Photo/bio. NYM H856.

Successful, Sophisticated—Upper East Side businessman, in his 50's, accomplished skier, tennis player, world traveler, who enjoys theater and dancing. Seeks *an attractive, slim, intelligent* woman, with a dynamic personality and similar athletic attitude, in her 30's, who has a financial/economic education or business background, for possible relationship. Photo, phone. NYM J208.

Doctor At Your Call—32, Jewish, handsome, athletic, Manhattanite, now accepting new patient. Must be pretty, shapely, natural. Photo. NYM B991.

European-Born Woman—Well-educated, worldly, prosperous, 63, would like to share her life with intelligent, cultured, caring man, 68 and plus. Brief note, phone. NYM B995.

Modern Renaissance Man—Chinese-American, 30, 5'11", 165 lb., energetic, *ambitious MBA; successful overachiever.* Never married. Doesn't smoke or drink. Loves painting and cooking. Enjoys fine food, ballet and Broadway musicals. Loves travel and adventures. Triathlete and marathoner. Leisure activities also include skiing, skating, canoeing, backpack, tennis, fishing, sailing, flying and diving. Seek one special lady for love/marriage. NYM H921.

Handsome, Romantic Dentist—42, 5'9", 165 lbs., athletic, warm, Christian (non-religious). Seeks very attractive, petite, trim, affectionate, successful, Manhattan professional woman, 29-39. Bio, phone, photo a must. NYM J205.

Gifted, Professional, Blonde Lady—For quality man, 48-60, trustful. NYM B966.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Highly Evolved Spiritual, 40ish—Male, seeks his female soul mate, 27-42, who is stable, faithful, intelligent, truthful, enthusiastic, spiritual, attractive and an excellent communicator. Also, sensitive, capable of intimacy, joy, wants to grow forever. Phone, photo, bio. NYM E470.

Pretty, Successful, Smart And Vibrant—Wall St. Lady, 32 seeks counterpart. Write and send photo. NYM H906.

Risky Business—Handsome, Jewish business exec, 27, seek attractive, sophisticated lady who can handle life in the fast lane as proficiently as quiet evenings at home. If you enjoy sunning in Rio as well as quiet dinners for two, we may be a perfect match. Letter/phone/photo. NYM H836.

Male Skier Wanted—Intelligent, attractive, Jewish female, 37, slim, athletic. Seeks a man of similar qualities for a serious relationship. NYM J213.

Sultry, Manhattanite—Israeli background, 38, bright, independent, slim, attractive, and a bohemian at heart. Likes Keith Jarrett, Carl Young, Matisse, weekends in the country. Seeking an emotionally evolved, intelligent, attractive man, to share, care, frolic. NYM L012.

I Don't Have—Herpes or trouble having fun. NYC successful male, mid 40's, 5'11", looking for NYC knockout. I'd like full photo, bio and phone. NYM H895.

Renaissance Man—Professional, handsome, athletic, strong, cultured, Jewish romantic, 34. Seeks intelligent, attractive, slim, dynamic, athletic, earthy woman, 22-30, to share friendship/romance, happiness, excitement and dreams. Bio/photo. NYM J209.

If You Are A—32-42, professional male, who takes chances, cares about yourself and others, enjoys the humor in life and wants to meet a similar female, 32, please respond. NYM E502.

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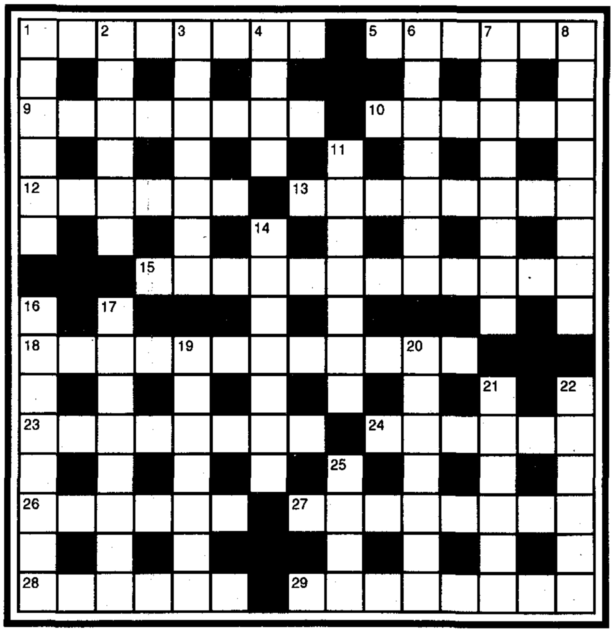
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Something sweet for tea, but hardly edible? (4, 4)
5 Reset nothing that’s broken in recording equipment. (6)
9 Designed for the girl who’s to be wed? (8)
10 Soil with mud in it. (6)
12 Tell it could be at the peak of performance? (6)
13 This baby container’s enough to make a cat cry or fall about. (8)
15 Job for priest or typist? (8, 4)
18 Not mean at all—definitely on the up and up! (5, 7)
23 All duds, right? How stupid they become! (8)
24 Stop the development of a royal relaxation. (6)
26 Can be returned with clever humour, even by this fool. (6)
27 Sumptuous chum with a curly tail. (8)
28 Acted drunk, as the angler did. (6)
29 You bet he worries about his company being folded up! (8)



Down

1 Liftin’ the fruit, as it were? (6)
2 Intercepted and isolated. (3, 3)
3 Car lent in a very convenient situation. (7)
4 National symbol turns up in the bottom of the boat. (4)
6 Old instrument has a distinctive tone, even to a learner. (7)
7 Editor who seems destined to play a colourful part. (8)
8 Do better than what they get at the gate during part of the match? (8)
11 Surgeon-soldiers? (7)
14 Boastful display of self-confidence which, ignoring our age, might even be well done! (7)
16 The pilgrim has done in one of Henry’s wives! (8)
17 During this game, an obstruction gets in the way. (8)
19 Look closely—it’s past morning in the East. (7)
20 Relevant to the native quarter. (7)
21 Concerning the circumstances surrounding being in debt? (6)
22 Might be a last German head of German camp. (6)
25 Northern brew or spuds? (4)

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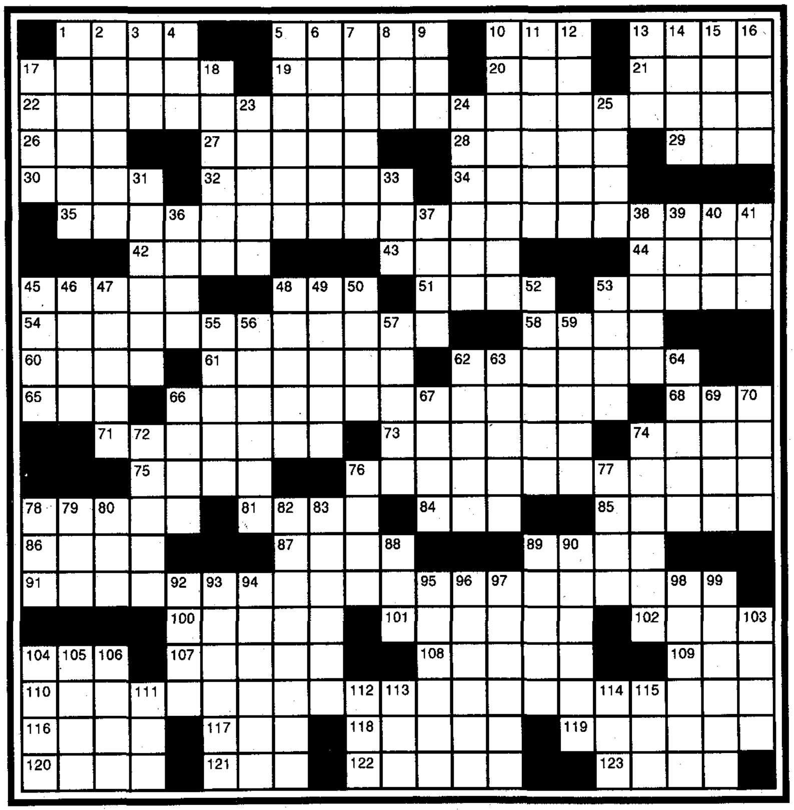
‘ALREADY, SET, GO!’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Leather tools
5 —— la vista
10 Knack
13 Give the Bronx cheer
17 Saw eye to eye
19 Chose
20 Farrah’s ex
21 “First star —— tonight”
22 Déjà goo
26 Goats say it
27 Rueful
28 Spiritedness
29 Harper Valley gp.
30 Superlative suffixes
32 Evoke
34 Bay window
35 Déjà due
42 Trawlers’ gear
43 Tennille or Buddenbrook
44 Adjutant
45 Garbed: var.
48 Egyptian god of pleasure
51 Most of a giraffe
53 Sipper’s item
54 Déjà who?
58 Words to Nanette
60 Smokey’s offspring
61 Ancient Greek land
62 Quitclaims
65 Rd. warning
66 Déjà brew
68 For the time being, with 8-Down
71 Untamed tabby
73 Ford’s successor
74 Lumber
75 God, in Grenoble
76 Déjà two
78 Rajah’s lady
81 Old World prefix
84 Maneuverable, as a boat
85 Buenos ——
86 Away from port
87 Galoot
89 Bakery buy
91 Déjà spew
100 Tuckered out
101 “All that faith creates —— desires”: Shelley
102 Opposite of post
104 Foremast sail
107 Harden to adversity
108 Diego Rivera specialty
109 Anthem’s third word
110 Déjà flu
116 Tiber tributary
117 Where SHAEF was
118 Husband of Pocahontas
119 A Musketeer
120 Medical picture
121 Partner of Jones
122 Tie up a fowl
123 Length times width

Down

1 Thunderstruck
2 Holly circlet
3 Hilo circlet
4 Wine designation
5 Dreadful
6 Quick impression
7 Remain at home
8 See 68-Across
9 USN bigwig
10 Prone to hay fever
11 Adorn again
12 Video
13 Mountainous Moroccan region
14 Office rush abbr.
15 Gusto
16 Before eta
17 “Don’t Throw Bouquets ——”
18 Forsake
23 Tap dancer Honi
24 Chrissie’s colleague
25 Crème —— crème
31 Hearing, sight, etc.
33 Blasting compound
36 Himalayan phantom
37 Bulwer-Lytton heroine
38 Croc’s kin
39 Inner-tube filler
40 Peak in Crete
41 Déjà —— (planned obsolescence)
45 Air medals: abbr.
46 Actor Julia
47 Shape into an arch, old style
48 Flora and fauna
49 Star quality
50 Complexion
52 Stabs
53 Snick and ——
55 Jockey Earle
56 Meadow grass
57 Door fastening
59 —— barrel (in trouble)
62 “She —— Yellow Ribbon”
63 Subsequent to
64 Animal track
66 Netman Nastase
67 Mae’s costar, 1933
69 “Schoolboy” of baseball
70 Bookie’s quote
72 Shining example
74 “I Could —— Book”
76 Whig’s opponent
77 Belabor a point
78 Double-crosser
79 Lenten Wednesday
80 Originally known as
82 Tidal drag
83 Library patron
88 U.K. award
89 Ms. Feldshuh
90 Flyer Earhart
92 “Look —— this way . . .”
93 Burned off
94 —— form (in character)
95 Imitation gold
96 Plumps the eiderdown
97 Doors: Fr.
98 Kind of tax
99 Where Napoli is
103 Bitter and dead
104 Whammy
105 Freezer
106 Theda of the silents
111 Con vote
112 NYC subway line
113 “Le Coq ——”
114 Mrs., Spanish style
115 Flivver



Solutions to last week’s puzzles appear on page 100.

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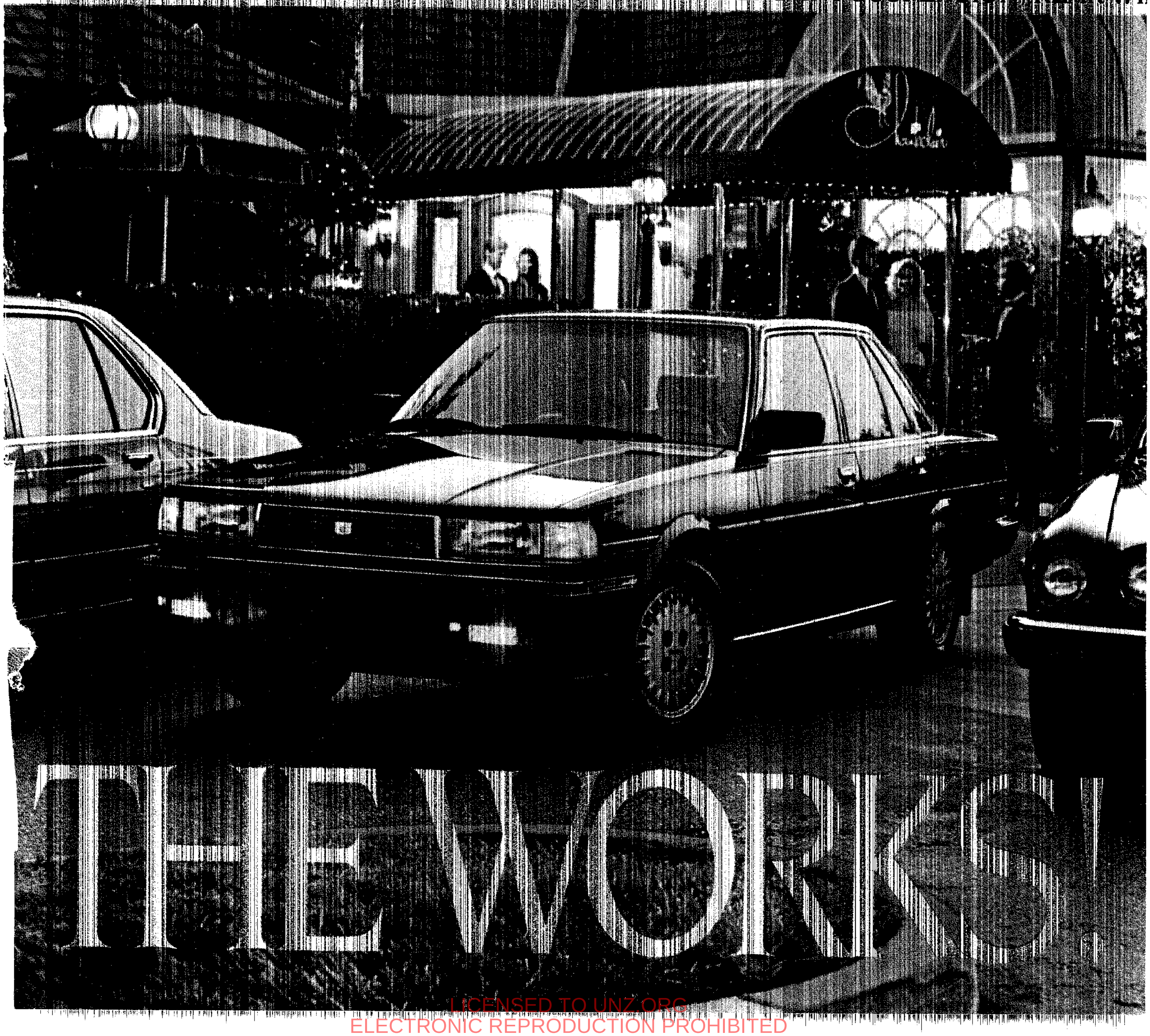

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